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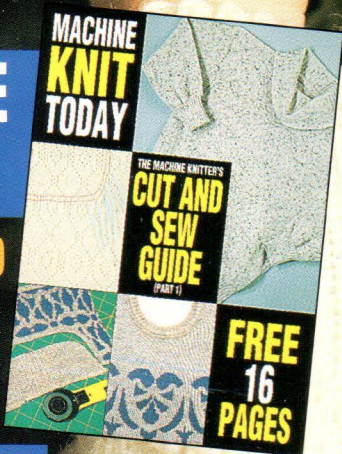
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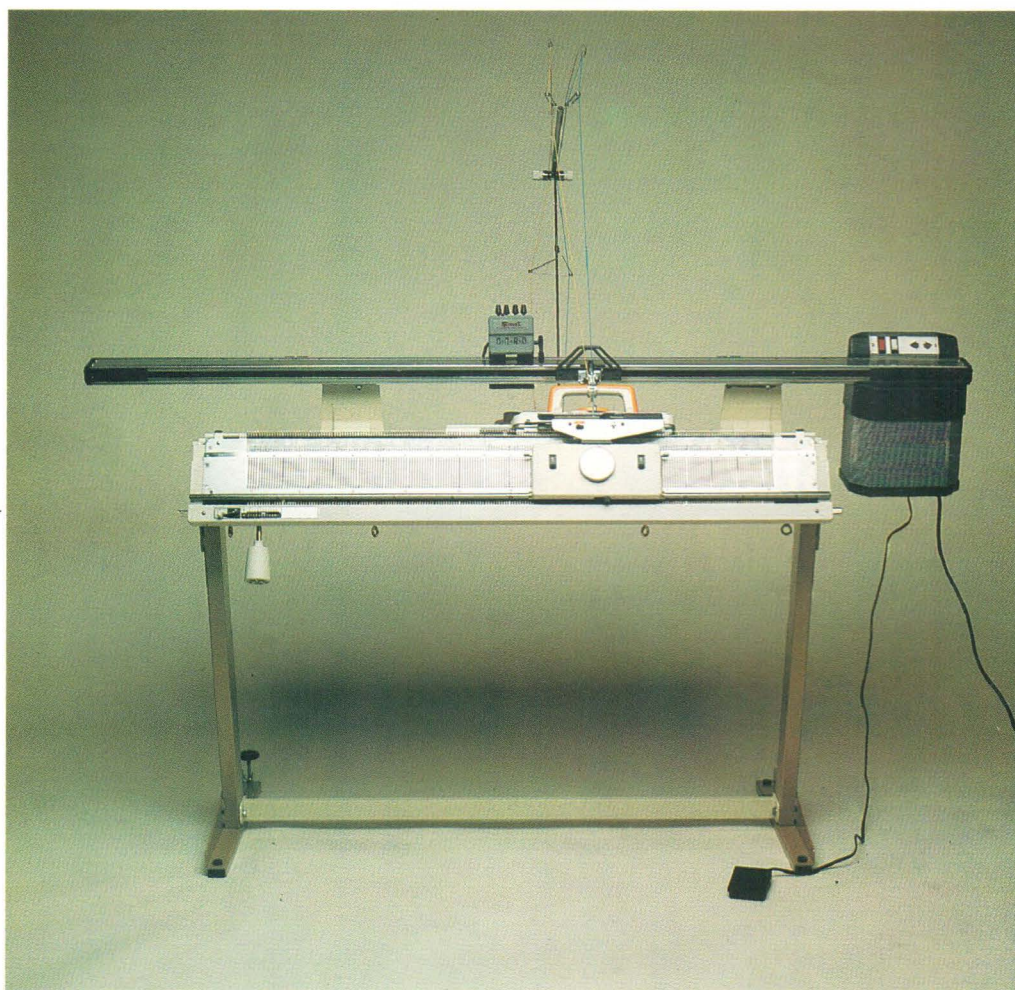
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RULES

Each entry must be submitted on a postcard or on the back of an empty, sealed-down envelope. The prize will be awarded to the sender of the first correct entry checked after the closing date

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The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today*, or Bedford Sewing and Knitting Machine Co Ltd. Decisions of the judges and the Editor will be final and legally binding. No correspondence can be entered into. The winner will be notified and the result published in a future issue of *Machine Knit Today*.



EDITOR

Carol Chambers
61 Daffodil Court,
Ty-Canol, Cwmbran,
Gwent NP44 6JG.
Tel: 0633 871586

FASHION CO-ORDINATOR

Jackie Demuth

EDITORIAL ASSISTANT

Pauline Bennett

GRAPHIC DESIGNER

Richard Blunt

ARTIST

Dave Browning

PHOTOGRAPHY

Martin Palmer
Dave Singleton

PRODUCTION MANAGER

David Davis

PUBLISHER

Gerald J. Fox

ADVERTISEMENT MANAGER

Maggie Michaelis

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American Distributor

Margaret M. Brossart
Knitting Machine Centre
5442 Cannas Drive
Cincinnati, Ohio 45238, USA
Tel: (513) 922 7433

Canadian Distributor

Modern Sales Canada Inc
PO Box 67, #4-1865 Maclean
Avenue, Port Coquitlam
B.C. V3C 3V5 Canada
Tel: (604) 942 5939
Fax: (604) 942 5329

South African Distributor

Intermag
CNA Building, 12 Laub Street
New Centre, Johannesburg
Tel: (011) 493 3200
Other enquiries to:
Litharne S.A. (PTY) Ltd
PO Box 27212
Sunnyside, Pretoria 0132
Transvaal, South Africa
Tel: (012) 646 459
Fax: (012) 660 0848

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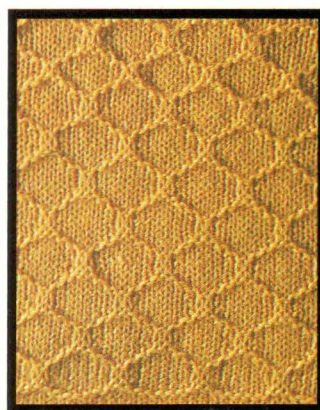
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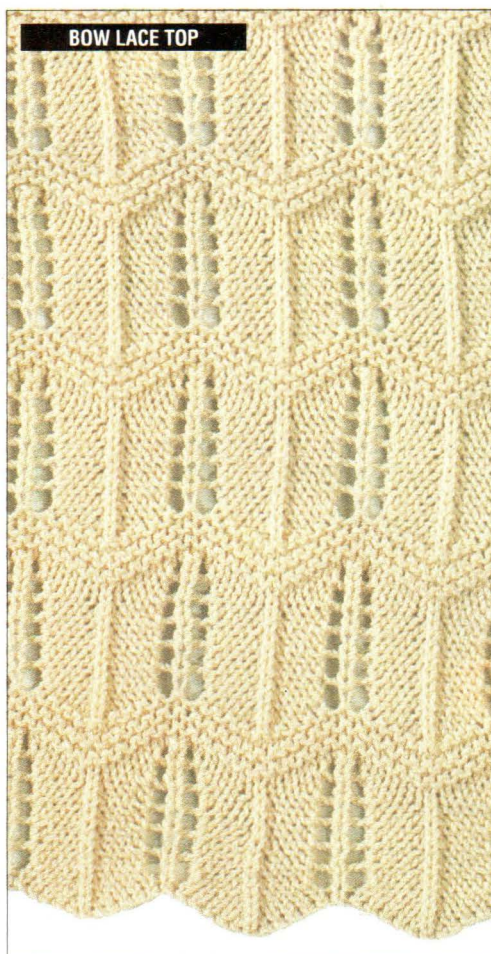
THE AMERICAN TOUCH

Joyce Schneider introduced lace work into garter stitches last month — she continues with more delightful combination stitches and techniques to include beading and bobbles!

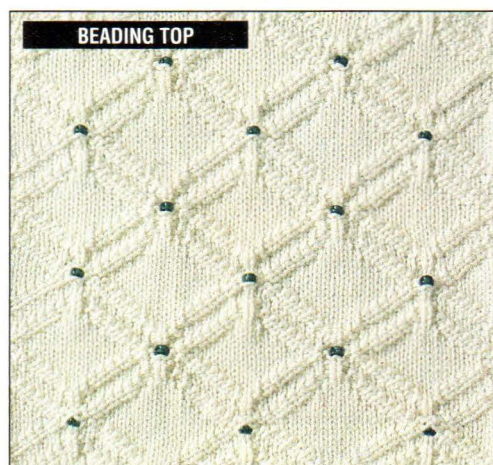
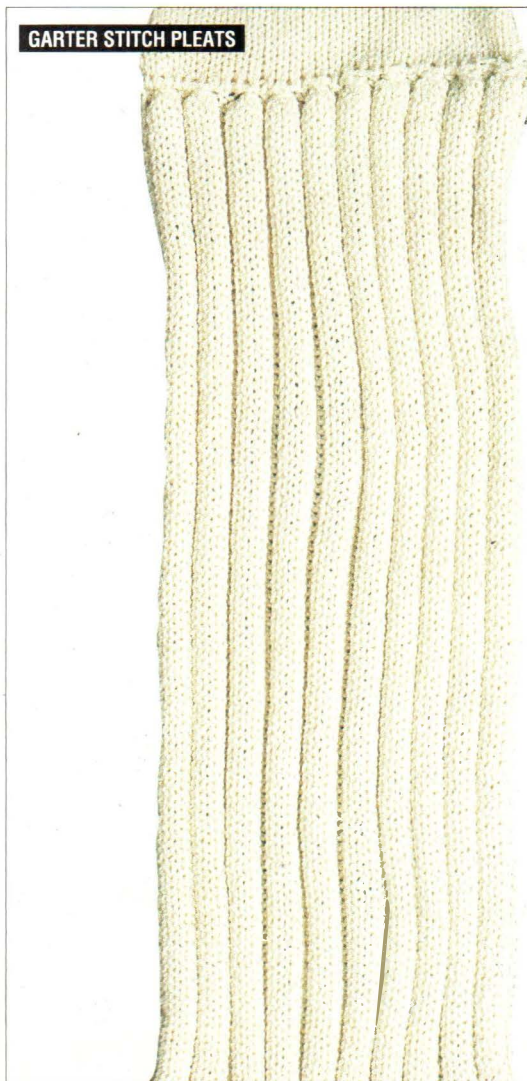
Manual lace was used for the stitch designs last month, but lace patterns can also be done partly with the lace and knit carriages and partly with the G-carriage.

GARTER STITCH AND LACE PATTERN

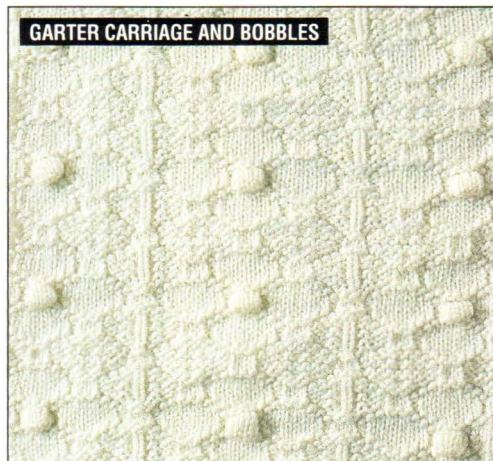
On this particular lace, I alternated sections of multiple transfer lace with sections of garter stitch. Cast on and make a hem of six rows of garter stitch with the G-carriage (if you desire). *Reprogram to the lace pattern and knit six repeats of the lace pattern using the lace carriage and the K-carriage. Now reprogram to the garter stitch pattern and using the G-carriage knit six rows of garter stitch*. Repeat from * to * for



GARTER STITCH PLEATS



GARTER CARRIAGE AND BOBBLES



the pattern. This is a pattern that combines two fabrics of very dissimilar gauges. I found that by reducing the tension of the sections of garter stitch by two full tensions less than the tension on the K-carriage, the gauges were within an acceptable range.

BEADING

On this fabric, I wanted to place a bead into the centre of each of the flowers which is stitch 10 of row 13. Knit two rows past the row where you wish the bead to be, then unknit that stitch for two rows, place the bead into the fabric, and manually re-knit that stitch in pattern for two rows. This places the bead below the sinker plate so that it will not be broken when the carriage comes across to form the next row of stitches. Knit to row 15. *Unknit each stitch that is to receive the bead by two rows. Place the bead on to the stitch using your favourite beading tool then re-knit the two rows you unknitted in pattern. Knit 26 rows*. Repeat from * to * for the pattern.

GARTER CARRIAGE FABRIC WITH BOBBLES

Bobbles may be worked into G-carriage fabrics as you would any other fabric. On my sample, I worked a bobble into stitch 13 of row 13 on the pattern repeat. There are many ways to make bobbles. What follows is the method I prefer.

Knit to the row where you are placing the bobble. Using two 2-prong transfer tools, transfer the two stitches on each side of the centre bobble stitch on to the transfer tools and hang the transfer

EDITOR'S LETTER

Spring should be just around the corner, but whilst you are waiting for it, there's plenty for you to knit, learn and try out this month!

If you've never tried Cut and Sew working, then we all hope that this month's supplement will allay your fears. There are so many ideas and techniques we wanted to share, this is Part 1 of two supplements (Part 2 next month). Techniques and accessories for marking, cutting and sewing knitted fabrics, together with band methods and a completed garment are all in this issue.

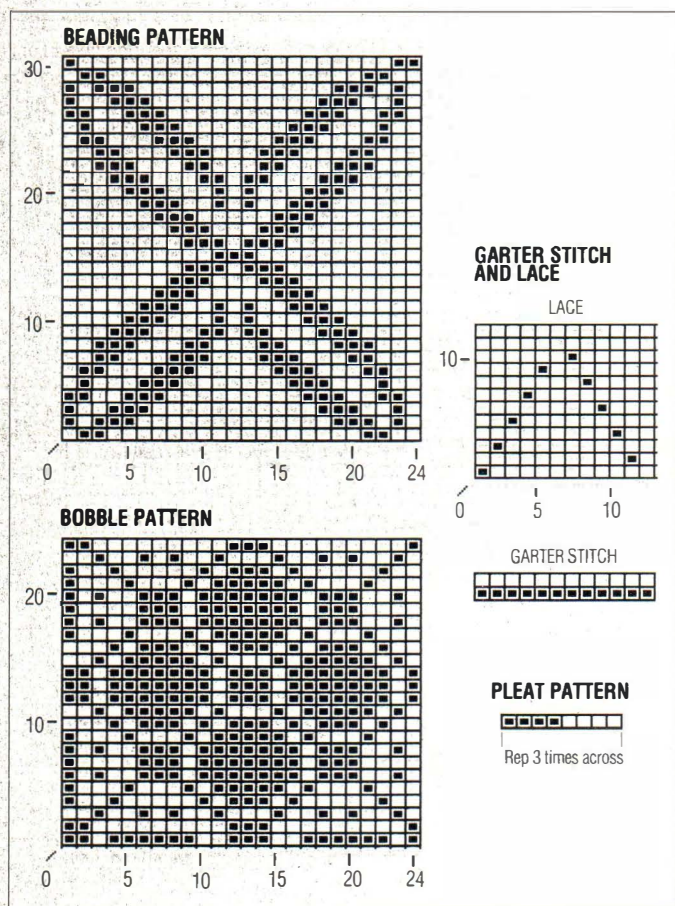
If you don't get carried away with all that cutting and sewing, then there's much more for you to do — Fair Isle patterning predominates in our garment designs this month, with most including interesting colour blends, textures and/or contrasting edgings. A man's Fair Isle sweater could be converted for use by either sex, as could the E6000 design which incorporates Fair Isle, cables and ribbing. Unusual edgings are provided on two lady's garments; one commences with a striped lace and garter ridged edge (no need for a garter carriage), whilst the other uses a border of intarsia to set off the Fair Isle patterning. Garter carriage owners have two special items to enjoy this month — a simple to make, but fashionable sweater which has an unusual zipped neck trim, plus the new stitch designs in 'The American Touch'!

Wendy Damon has designed a special jacket with a jacquard edging, which makes full use of all the techniques she has been teaching through her 'Discovering Double Jacquard' series. 'Step by Step' this month answers readers' requests for buttonhole methods for ribbing with more fully illustrated techniques. 'Starting Out' is sure to help any newcomer to Passap/Pfaff knitting as the thorny question of tensions is discussed by Irene Krieger. If you're looking for a different neckline or band finish, then Betty Abbott's 'Master Class' provides some high fashion ideas that are easy to knit. If you want to make good use of the fancy yarns you have stacked away, then 'Novelty Yarns' is the section to turn to — this time Elaine Cater has used textured yarns for this season's newest textile looks. Pauline Falk has new stitch designs which ensure you use your garter bar as more than a giant transfer tool in 'Falkberry Stitch'. Ruth Lee has, once again, provided a tempting selection of textiles to try in 'The Designer Look', whilst Betty Barnden has been commemorating a new baby with a nursery picture of 'Old MacDonald's farm' — or at least the baby inhabitants of it!

When you are ready for a break, check out the latest Education courses with Penny Wright-Thompson; get some hints about using knitting software in 'The Machine Knitter's Computer' and take a peek at Val's reviews of the latest interesting reads (and even viewing) in 'Books, Bytes and Stitches'.

In fact, I'd better let you get on to the rest of the issue, for there are new stitch designs to try from the 'Stitch Library', new solutions to problems in 'Machine Works'; intarsia techniques for the '90s to explore and delightful baby jackets to adapt! So, enjoy this bumper issue and happy knitting!

Cash



tools on top of the next two needles. Using a separate piece of yarn, hand knit the centre stitch and bring to E-position that needle and the one on its right (two needles). E-wrap the empty needle then hand knit through these two needles. Bring them back to E-position plus an additional needle on the left side of the group (three needles). E-wrap the needle on the left then hand knit through these three needles. Bring them back into E-position plus an additional needle on the right side of the group (four needles). E-wrap the needle on the right side of the group then hand knit through these four needles. Bring them back into E-position plus an additional needle on the left side of the group (five needles). E-wrap the needle on the left then hand knit through these five needles. Hand knit three additional rows. Decrease one stitch on each side of the group, then hand knit the three remaining stitches. Pick up the centre stitch from the first row of the bobble and hang it on the centre working needle. Transfer the first and third stitches on to the centre needle and knit it through by hand. Take the stitches being held on the transfer tools and replace them on to their original needles. Repeat for each bobble. When you are ready to knit again just start the G-carriage and knit as usual. No extra care need be taken because the carriage will pass over the bobble with no trouble.

PLEATED FABRICS

Pleats formed with the G-carriage are in many ways superior to those made using the ribber because they tend to snap closed tightly. In addition to the pleat, sections of pattern can be made

to co-ordinate a skirt or pleated sleeves with the main patterning on a sweater. To keep pleats hanging straight and tightly closed from top to bottom, it is necessary to rehang the stitches in a sequence specific to that pleat. Make sure that the stitches in the back of the pleat are completely hidden by those in front of the pleat. When the pleat is at rest it should look like stocking stitch, with none of the purl stitches showing.

Let us take as an example a 4x4 rib pleat. I would program the pleat as shown in the diagram.

For punchcard machines, punch just this row and lock the card on it. For electronic machines, program just the one row.

CONTINUITY AND FINISHES

If you want the work to be continuous, you must cast on a number of stitches divisible equally by the pattern repeat (which in this example is 24 stitches) plus an extra stitch for seaming at both sides of the work. These extra stitches will be taken up in the seam.

When the fabric is finished remove on waste yarn using the K-carriage and rehang as follows:

Hang one stitch (seaming stitch), hang one stitch on each of the next two needles, *take off the next five stitches in sequence in to a single pronged transfer tool as a group and hang them on to the same needle as the last stitch, hang one stitch on each of the next three needles*. Repeat from * to * across the row, ending with hang one stitch on each of the next two needles, hang one stitch (seaming stitch). On this particular pleat each 24 stitch pattern repeat is reduced to nine stitches.

STARTING OUT

Irene Krieger helps new Passap and Pfaff knitters by explaining WHAT THE MANUAL DOESN'T TELL YOU!

This month, I promised to discuss yarns and tension but before I get on to that prickly subject, it occurred to me that I ought to mention a couple of points about the siting of your machine, as having the machine in the best position can save a lot of aggravation.

MACHINE PREFERENCES!

Basically, the machine can go anywhere you want. It has no preference for decor or east facing walls etc. so it can go in any room that is convenient. Having said that, a bathroom would be an obvious no-no because of the steam and leading from there, in a bedroom, next to the door of an en suite bathroom is not exactly ideal. Neither is a small kitchen. If you have no choice but to locate your machine in any of these places, don't panic. Be aware of the condensation problem and make sure that the room is well ventilated. Smoke alarms can't seem to tell the difference between smoke and steam so if you think you might have a problem, fit one in the room where the machine is — a good idea anyway. It will soon let you know if you should open a window. If the machine is in a kitchen/diner, be sure to fit a special kitchen smoke alarm otherwise you will be deafened every time you burn the toast. Obviously, these take into account what goes on in a kitchen and compensate so you will need to be extra careful with the machine. Put it as far away as possible from the source of the steam, preferably close to a door that can be left open for extra ventilation.

RECOVERY ROOM!

The machine will not care if it is in the middle of a room or against a wall but you may well care. If it is to go against a wall, make sure you leave enough room for the yarns, but more important, make sure that there is enough clearance for the tension wires to recover without hitting the wall, curtains, shelves or any other obstructions. Knitters working under the sloping ceiling of a loft extension should pay particular attention to this point. If the tension wires cannot recover properly as you knit, unsightly loops will form at the ends of the work.

THE TRICKY TOPIC OF TENSIONS

Oh dear, oh dear, tensions and yarns for the Duomatic and E6000, that is a tricky topic to cover but it is one that causes an awful lot of headaches to new knitters. It's a bit of a chicken and egg thing to try to describe, as tensions affect yarns and yarns affect tensions. Thankfully, both the E6000 and Duomatic behave in the same way in this regard, so what follows applies to both machines. I will start with yarns.

YARN RANGES

These machines can use a range of yarns from something as fine as a sewing thread to something as thick as a double

knitting weight yarn. You will find that the division for all machines comes around double knitting thickness. Up to double knitting can be used on a standard gauge machine, (which is what these are classified as) and thicker than double knitting needs a chunky machine. It is to do with the size of the needles. Just as you would not try to hand knit chunky wool with the sort of very fine needles that you would use for a baby's matinee jacket, so it is not appropriate to try and cram the thicker wools into the relatively fine hooks of a standard gauge machine. Even though these machines are classified as standard gauge, in fact they are not 'standard'. The gauge is the distance between the needles and on other machines it is 4.5mm. On our machines the gauge is 5mm. This extra .5mm, which does not seem a lot, means that we can successfully knit with slightly thicker yarns than the Japanese machines can cope with. The bigger the gap between the needles, the more yarn that can be held in the stitches.

SUITABILITY

Obviously, not all yarns are suitable for all work. Unless you have an unfilled desire to knit paving slabs, you would not really want to knit double knitting yarn in double bed Fair Isle (usually called jacquard or double jacquard in case you are confused by the terminology), even if the machine could cope with it — which it more than likely could. Equally, a one ply would not be suitable for an outer garment such as a jacket even in jacquard as the fabric just would not be heavy enough. On average, and this really is only a suggested average, these machines use a three ply for double bed work and a four ply for single bed work. However, all knitters ignore this all the time and two ply is often used for jacquard and other weights, thicker and thinner, are used for single bed work. I have successfully used two ends of three ply together for a garment which was mostly single bed, but there were sections of double bed work in it — and it had an all-over tuck stitch pattern. It is amazing what these machines can cope with. You really need to match the yarn thickness to the type of garment that is to be knitted. With experience, you will instinctively know what should work and what won't but be prepared to experiment and be surprised.

GOOD STARTING POINTS

As a beginner, I would suggest that you start out with some three ply for experimenting. Please, please buy some nice yarn in colours that you like. It does not have to be expensive, an acrylic will do, but if you try to save money and cut corners at this stage, you will only be disappointed in the results. When your confidence is fragile and you are probably a little frightened of the machine, you cannot afford to put yourself at any disadvantage. I always remember a friend teaching her daughter to sew.

For the daughter's very first garment, she went out and bought her some really nice Liberty wool and a Vogue pattern. On the face, of it it seemed like an unnecessary expense — what if the daughter made a hash of it — but as she said, if you have nice material and a decent pattern you will end up with something that will look nice, even if it is not perfect. The same applies to experimenting with machine knitting. If you unpick last year's cricket sweater for the yarn, you cannot help but be disappointed with the results and if you do not like glow in the dark yellow and Chernobyl pink together in the normal way, it is a safe bet that you won't like them any better in a piece of knitting especially if you you have sweated bricks over it. It's all psychological but it really makes a difference.

THE HEART OF THE MATTER

Now the knotty (first time round I typed 'knitty' and I think I liked that better) problem of tensions. As I said last month, I probably have more questions about tensions than any other aspect of the machine. In the Duomatic instruction book, are printed some suggested tensions. I had endless phone calls and letters saying "I used the suggested tension and it didn't work so there is something wrong with the machine". Having learnt the lesson, the E6000 book doesn't give any suggested tensions. Now I get endless phone calls, letters and faxes (technology has moved on) saying "I am a beginner, how am I supposed to know what tension to use". As you can see, it's a no win situation. I am constantly asked about what tension should be used with what yarn and the answer to that one is whatever suits is the right tension. First of all, our machines have two 'tensions'. First there is the top tension which is controlled by the dial at the top of the tension mast. This controls the rate that yarn can go into the locks. Even though each of the dials has the same numbers on them, do not expect number 4 on Col 1 to necessarily be the same as number 4 on Col 3. Those numbers are meant as a guide. Whichever number controls the yarn flow adequately and as long as the edge is neither pulled tight or looped, the top tension is correct. The other tension we have is set on the lock. To differentiate, we call this the stitch size because the dial controls the amount of yarn that gets pulled into the stitch and therefore the stitch size — the system doesn't go in for fancy names does it? A lot of choice of stitch size is to do with personal taste. I like my garments loose and floppy so I would use a larger stitch size than someone who likes firm fabric. Suitability to the garment also comes into it. A jacket that is to be worn outdoors would need firmer knitting than the same yarn knitted up into a baby's pram suit. Ignore experienced knitters who look at your work and sniffily say that it's too tight or too loose. If you like the results and the machine knits happily with that

setting, you have chosen the right stitch size.

A LITTLE MORE HELP

Now I realise that all of that is no help at all to you in deciding on a starting stitch size so as a very general idea, for three ply yarn and jacquard, try SS $3\frac{1}{2}/3\frac{1}{2}$ and for single bed work and four ply, try SS 5. Knit up a sample and try a quarter of a number either side as well and at least you will be able to see which way you should be turning the dial. The stitch size does not have to be the same on both locks and sometimes just a quarter of a number on one lock can make all the difference.

CAUTION!

A word of caution here — sometimes the machine will not seem very happy when making tuck stitch and it will be dropping off the tucks. The natural

tendency would be to knit with a looser stitch, but that would be wrong. The problem usually is that the stitch size is too loose, allowing the loops to jump off the needles. If the strands of yarn that zig-zag across the gaps between the beds are too slack, the blades of the orange strippers might not be able to press down on them enough to make the stitches strip off and this can cause looping and dropped stitches within the work (see last month's article). If a smaller stitch size is not an option, try the black strippers or alternatively, the blue ones which can be bought as an extra. There is no law that says you cannot work with one black and one orange.

Well, I hope that you are a little less worried about yarns and tensions now. Next month I am going to tackle the subject of tension switches and how the needles are counted.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK = double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension

NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

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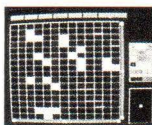
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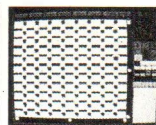
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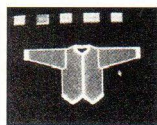
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SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 102[106:
112:118:122]cm.
Length 70[71:72:73:74]cm.
Sleeve seam 46cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Brier Hey Guernsey Wool.
2 x 500g cones in MC.
1 closed end medium weight matching
zip 28[29:29:30:31]cm long.

MAIN TENSIONS

Note: Wash and dry tension swatches
before measuring.
27 sts and 38 rows to 10cm measured
over garter stitch patt (tension dial
approx 9 = MT).
44 sts and 34 rows measured over 1x1
rib (tension dial approx 8).
Tensions must be matched exactly
before starting garment.

ABBREVIATIONS

See page 7.

NOTE

Side facing away from knitter is used
as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

MYLAR SHEET/ELECTRONIC PATTERN

Mark mylar sheet or program patt before
starting to knit.
The mylar sheet/pattern program for
1x1 rib is also required.

PUNCHCARD MACHINES

An alternative stitch design has been
given for Brother punchcard machines
and it should be quite possible to meet
the same tension using this. As the
garter carriage movement controls the
punchcard, with no select/memorise
rows being required, directions for elec-
tronic machines can be followed, simply
inserting appropriate punchcards instead
of programming pattern.

SPECIAL NOTE

Garter carriage referred to as GC through-
out.
When patt required, you are simply directed
to program patt — assuming that mylar
sheet will be correctly inserted as required.

BACK

Push 138[144:152:160:164] Ns to WP.
Attach GC and using MC, work

Lady's Zip Trimmed Garter Carriage Sweater

an electronic design with punchcard alternative

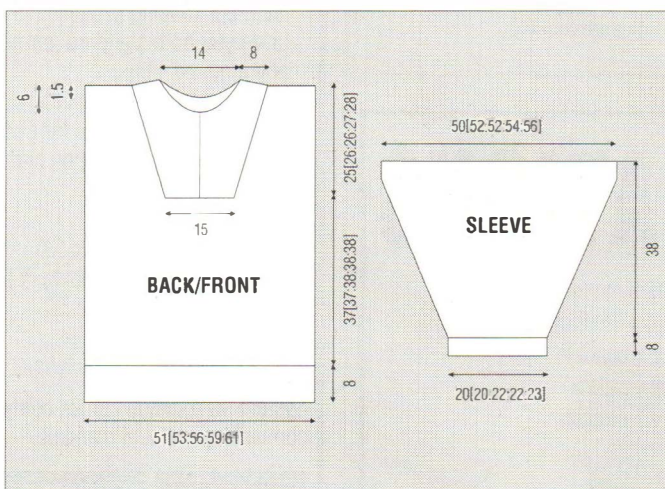
MACHINES: These instructions are written for Brother standard gauge
electronic machines with garter carriage — but a punchcard stitch
alternative is given

YARN: Brier Hey Guernsey Wool

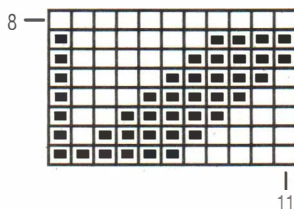
FIBRE CONTENT: 100% Wool

COLOUR: We used Aran (MC)

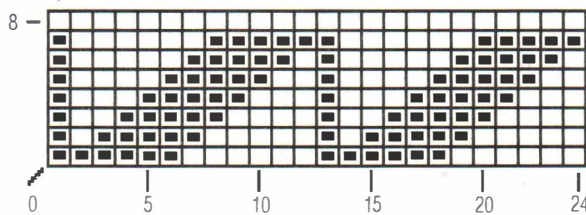
STOCKISTS: This yarn is available via mail order from Brier Hey,
Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF



ELECTRONIC PATTERN



PUNCHCARD ALTERNATIVE PATTERN



automatic cast on. Program patt for 1x1
rib and K1 row. CAR.
Set RC at 000. Using MT-1, K30 rows.
CAR. Program main patt.
RC000. Using MT, K140[140:144:
144:144] rows. Place a marker at each
edge*. K until RC shows 230[232:
236:240:244]. CAR.

SHAPE NECK

Make a note of patt row. Using a sep-
arate length of MC, cast off 26 sts at
centre. Using nylon cord, K56[59:63:
67:69] sts at L by hand, taking Ns down

to NWP. Continue on rem sts at R for
first side. K1 row. Cast off 2 sts at beg
of next and every foll alt row 3 times in
all. 50[53:57:61:63] sts. Place a marker
on st 41. Cast off loosely behind sinkers.
CAL. Unravel nylon cord over rem sts,
bringing Ns down to WP. Reset RC at
230[232:236:240:244]. Program patt on
noted row and work to correspond with
R side.

FRONT

Work as given for back to *.

SHAPE FRONT FOR INSERT

Make a note of position in patt. Using
a separate length of MC, cast off 42 sts
at centre. Using nylon cord, K48[51:55:59:61] sts at L by hand taking
Ns down to NWP. Cont on rem sts at
R for first side. K2 rows. Dec 1 st at front
edge on next and every foll
5th[5th:5th:6th:6th] row 16[18:18:18:26]
times in all; then every foll 4th[4th:
4th:5th:5th] row 4[2:2:18:14] times in
all. 28[31:35:39:41] sts. K until RC
shows 236[238:242:246:250]. Cast off
loosely behind sinkers.

CAL. Unravel nylon cord over sts at L,
bringing Ns down to WP. Reset RC at
140[140:144:144:144]. Program patt for
noted row and work L side to corre-
spond with R.

LEFT FRONT INSERT

Push 33 Ns at L of centre 'O' to WP. Attach
GC. Using MC, work automatic cast
on. Insert mylar sheet and program for
1x1 rib. Using MT-1, K1 row. CAR. (K0
row, CAL for R front insert).
RC000. Using MT-1, continue in 1x1
rib and K2 rows. Inc 1 st at L (R for R
front insert) on next and every foll 3rd
row 16[20:20:24:26] times in all. K1 row.
Inc 1 st at L (R for R front insert) on next
and every foll alt row 18[14:14:10:8]
times in all, at the same time when RC
shows 64[68:68:72:74]

SHAPE NECK

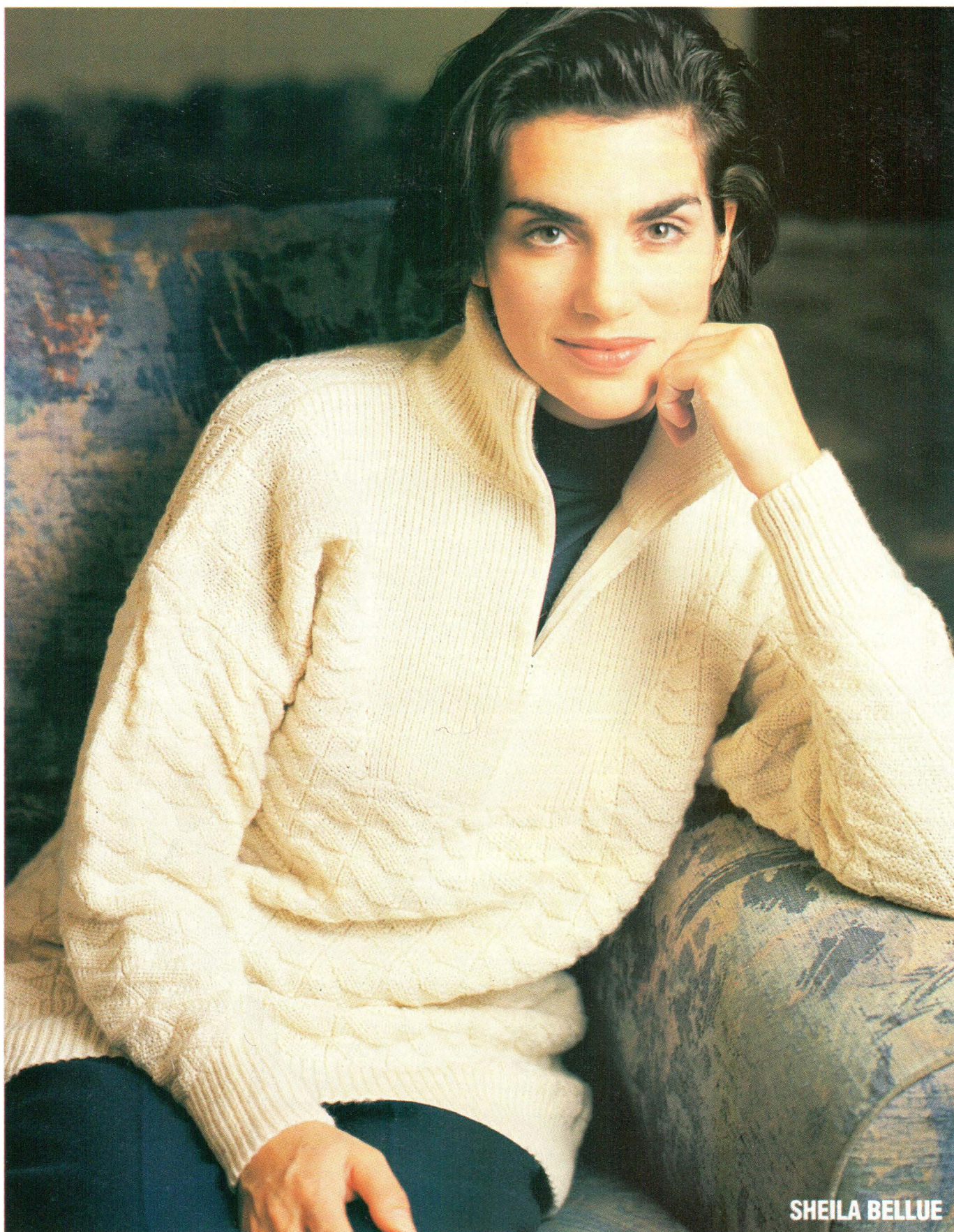
Cast off 10 sts at beg (R — L for R
front insert) of next row, K1 row. Cast
off 7 sts at beg of next row, K1 row. Cast
off 5 sts at beg of next row, K1 row. Cast
off 3 sts at beg of next row, K1 row. Cast
off 2 sts at beg of next and every foll alt
row 3 times in all. K6 rows. RC shows
84[88:88:92:94]. Cast off rem 36 sts
loosely behind sinkers.

RIGHT FRONT INSERT

Work as given for L front insert, noting
difference in rows and reversing
shapings.

SLEEVES

Push 54[54:60:60:64] Ns to WP. Attach
GC. Using MC, work automatic cast
on. Program for 1x1 rib patt and using
MT-1, K1 row.
RC000. K30 rows. CAR. Program for
main patt.
RC000. Using MT, work in main patt
throughout. K3 rows. Inc 1 st at each
end of next and every foll 4th row
11[5:14:5:2] times in all, K2 rows. Inc
1 st at each end of next and every
foll 3rd row 30[38:26:38:42] times
in all. 136[140:140:146:152] sts.
K until RC shows 144. Place a



SHEILA BELLUE

marker at centre. Cast off loosely behind sinkers.

COLLAR

Push 132 Ns to WP. Attach GC. Using MC, work automatic cast on. Program for 1x1 rib and using MT-1, K1 row. RC000. K30 rows. Place a marker at each edge. K until RC shows 60. Program for

plain knitting (Return mylar sheet if used to 'Set' line, it should remain at 'Set' line). Using MT-2, K1 row. Using MT-1, K1 row. Using MT, K1 row. WK (GC or main carr can be used for this).

TO MAKE UP

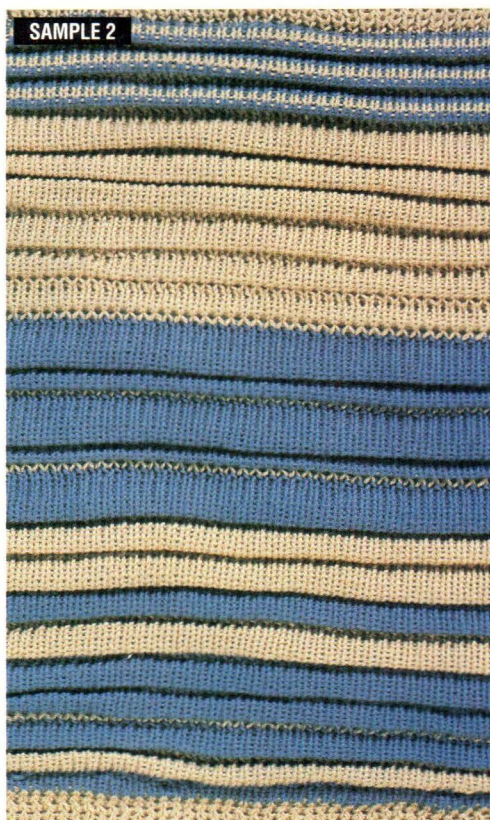
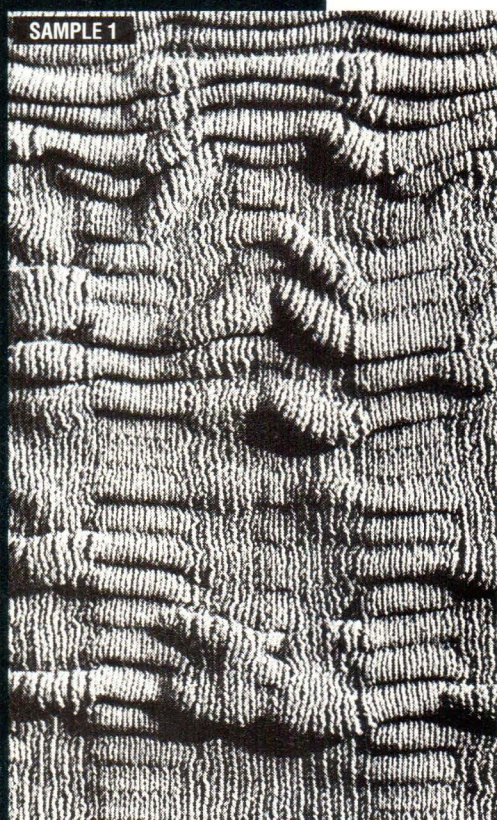
With straight edges meeting at centre front, join inserts to garment using mat-

ress stitch. Join shoulder seams, matching front ribbed sections to markers on back. Steam press last rows of collar to set the sts. Pin collar evenly around neckline and backstitch into place through last row worked in MC, from centre front to centre front, unravelling WY as you go. Pin zip into front opening with pull tab approx 1.5cm from

markers on collar. Backstitch neatly into place. Turn collar in half to inside and slip stitch down over neckline seam. Neaten side edges of collar, slip stitching down over zippertape. Insert sleeves. Join side and sleeve seams. Wash garment, rinse and spin. Pull firmly to correct measurements. Smooth flat on to a towel to dry.

The form and
textural potential
of Slip Stitch
is temptingly
illustrated by
Ruth Lee

THE Designer LOOK



Slip stitch forms the basis of both multi-coloured patterned jacquards and a range of textured stitch patterns, some of which can be made to appear quite three-dimensional (see Sample 1).

In this and the following article, we survey the main methods of knitting texture using this particular setting, on both single and double bed machines. Most of the accompanying swatches are knitted in relatively smooth fibres to enhance the clarity of the stitch structures. You may, however, want to try further developments combining experiments with fancy yarns (as suggested in last month's article) with some of the slip stitch patterns featured in this issue.

STITCH DEFINITION

Slip stitches are formed when a needle retains the existing stitch, and does not move up the needle bed to take on a new loop of yarn. A bar or float of yarn is carried across the surface of the knitting, until it joins the next stitch selected to knit.

NON-SELECTIVE OR SELECTIVE SLIP STITCH PATTERNS

Slip stitch can be non-selective or selective. The non-selective type uses the automatic carriage settings for slip, which enables all the needles in WP to either knit or slip all the way across the row. This setting is used for 'free moves' on most machines, and is applicable to both beds of needles. Most knitters will be familiar with double bed tubular (circular) knitting, which utilises the automatic slip settings on alternate beds of needles. The pin tuck patterns in Sample 2 are another example of non-selective slip stitch.

Selective slip stitch patterns are formed by either manual or automatic selection of certain groups of needles, which will then be programmed to knit or slip as directed across each row. Selective slip stitch patterns can be knitted on both single and double bed machines.

SINGLE BED SLIP STITCH

In single bed knitting, the float can be used for decorative purposes producing small bands of raised texture on the purl face of the knitting. Selected groups of stitches are programmed to knit or slip on each row. This type of pattern is sometimes called *float* stitch.

The first group of samples were knitted on the Pfaff E6000. Samples 3 to 5 use a manually operated pusher sequence on the bed, and use the BX

(slip) setting in conjunction with the arrow keys. Samples 6 to 8 are developed from Pattern Graph A and use the electronic needle bed.

MANUALLY OPERATED PUSHER PATTERNS (PFAFF/PASSAP E6000)

The arrow keys on the back lock of the Pfaff E6000 reverse the position of the pushers, and therefore the function of the needles. Pushers that are *up* move *down*; those that are *down* move *up*. Arrows reverse pushers when knitting in the direction of the chosen arrow symbol, and cause the needles to perform their new task on that very row. The BX (slip) setting guides pushers into lower working position, to channel the corresponding needles to slip, whereas the pushers in upper working position cause the remaining needles to knit.

For knitters who are working on Japanese punchcard systems, the pusher positions serve the same function as the holes and blanks in the standard punchcard. You can try a similar group of exercises on these machines using the pattern repeats shown in Pattern Graph B, with the main carriage set to slip in both directions.

SAMPLE 3 KNITTING DIRECTIONS

a) Thread up 4 colours. In my example, I have used:

Col A: Forsell's DK 'A Touch of Silk', shade Light Limestone.

Col B: Forsell's 4 ply pure new wool, shade Ivory.

Col C: Forsell's 4 ply wool/nylon mix, shade Coniston Tweed.

Col D: Forsell's 4 ply pure new wool, shade Willow.

b) Cast on for a 1x1 rib and knit 20 rows alternating colours B, C and D as required at SS 4/4. Lock settings N/N, orange strippers.

c) Transfer all FB stitches to BB, black strippers, SS7, K2 rows N/-.

d) Organise the pushers as shown in Diagram 1.

e) SS7, lock setting BX + left arrow key, K10 rows alternating colours every 2 rows. Lock setting N, K2 rows.

f) Reset pushers in accordance with Diagram 1. Lock setting BX, *both* arrow keys depressed, knit as for e).

g) Work as for f).

Variations can be achieved by altering the number of stocking stitch rows between each band of slip stitch, or by introducing sections of ribbing. The lady's country style jacket featured in *MKT* January 1994 (front cover) combines slip stitch bands with double bed cable stitch ribbing.

Sample 4 is knitted on the same principle as Sample 3, but here the pusher pattern is a five stitch repeat as shown in Diagram 2. In this example, I have combined thick and thin yarns (A, B and C from Forsell and yarn D from Yeoman Yarns).

Col A: 4 ply pure new wool shade Ivory.

Col B: As Col A, but shade Willow.

Col C: DK 'A Touch of Silk',

shade Light Limestone.

Col D: 2 ply Brittany cotton, shade Clematis.

FURTHER DEVELOPMENTS

The same method of working can be developed to produce a single bed ridge and furrow type pattern. Sample 5 was knitted manually on the back bed of the Pfaff E6000, using the pusher pattern of Sample 4. Here, the same group of stitches are selected to knit or slip over several rows, using the BX setting. Two or more knit rows divide the slip stitch

ridges. You can alter the needle selection on each band of slip stitch by rearranging the pusher pattern. For example:

K10 rows, lock setting BX; K2 rows lock setting N. Alternate colours every 2 rows as required and re-arrange pusher sequence if required.

I found that I needed to use the lace weights to assist in the knitting process. On deep ridges, stitches had a tendency to jump the needles, especially after a build up of several rows of the same needle selection. Too loose a tension

(large stitches) created similar problems. Experiment with a range of yarns, tensions and pusher patterns. Sample 5 is knitted in the following yarns and colours (all by Forsell).

Col A: 4 ply pure new wool, shade Ivory.

Col B: As Col A, but shade Willow.

Col C: As Col A, but shade Coniston.

Col D: 2 ply cotton, shade Stone.

PUNCHCARD MACHINES

You can use this technique on a punch-



card machine. Select a small, all-over slip stitch pattern card. Knit several rows of stocking stitch. Lock the pattern card on row 1. Knit (for example) 6 rows on the slip setting. Knit 2 rows stocking stitch. Repeat as many times as desired. The needle selection could be changed at the beginning of each slip stitch ridge, to add variety to the design.

You will need to experiment with thickness and texture of yarn in relation to the number of rows in each slip ridge. This will depend upon your particular make of machine. The deepest

ridge and furrow patterns will be easier to knit off on true V-bed machines (such as Passap/Pfaff) which use the stripper system to aid the knitting process.

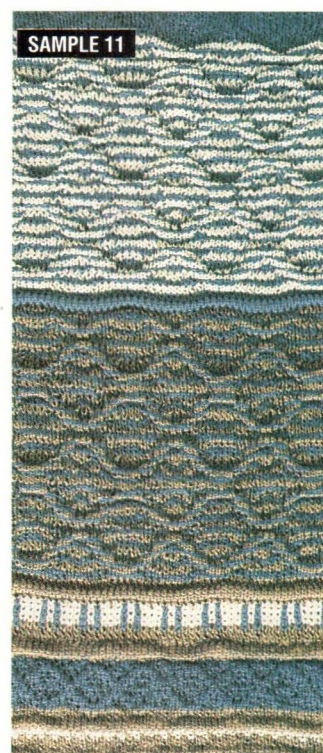
VERSATILITY

Sample 5 shows the versatility of the slip stitch setting. Both the knit and purl faces of this fabric show an interesting texture; one smooth, one rough. Choose the side which best suits a particular piece of design work, taking into consideration both functional and decorative requirements.

In later samples, we continue to explore methods of combining knit and purl facing bands of texture in the same piece of work.

AUTOMATIC SELECTIVE SLIP STITCH (SINGLE BED VERSION)

Samples 6 and 7 show a development of the slip stitch technique, this time



knitted automatically on the Pfaff E6000, using Pattern Graph A. The ridges and furrows of the pattern are more defined, and are formed where the needles, which are selected to knit, build up extra rows in contrast to the adjacent slipped stitches.

On the Pfaff E6000, the main patterning bed is the *front* bed of needles, unlike the Japanese machines with attached ribber. In these examples, the black squares on the chart are slip stitches and the white squares are knit stitches. Each horizontal row of squares on the graph paper is knitted twice using the standard single bed slip stitch knitting technique (Pfaff Knitting Technique 170).

To knit a similar swatch on the 24 stitch punchcard machine you will need to allow two stitches between each repeat of the 10 stitch motif shown in Pattern Graph B, and then repeat this 12 stitch unit twice. You will also need to set the punchcard to elongate, and set the carriage to slip in both directions. Note that the blank areas on the standard Japanese punchcard systems are the slip stitches, while the holes are knit stitches.

Of course, if you have access to an electronic machine, you will be able to magnify your pattern in respect of both rows and stitches, enabling you to develop patterns similar to those shown in Samples 7 and 8.

KNITTING NOTE

If you want to try experimenting with pattern enlargements, it is wise to limit the number of black squares to not more than four to six squares adjacent to each other. Failing to take care in this way will produce very long, impractical floats.

By elongating the pattern, and repeating the same row several times over, you will increase the depth and texture of the slip stitch pattern and the overall bulk of the knitting. This should be taken into account when designing garments using this type of structure.

SAMPLE 6

In this swatch, Pattern Graph A is knitted in Pfaff Technique 170. The directions are as follows:

- Thread up 4 colours of yarn. My example used the following (A, C and D from Forsell, B from King Cole):
Col A: 4 ply pure new wool, shade Ivory.
Col B: 4 ply Anti-Tickle wool, shade Slate Blue.
Col C: 4 ply Super Software 60/40 wool/nylon mix, shade Natural.
Col D: As col C, but shade Coniston Tweed.
- Knit 20 rows of 1x1 rib (P) and transfer all back bed stitches to the front bed.
- Program the machine for Stitch Pattern A, Knitting Technique 170. There are no alterations to the height or width of the pattern, MT 7, black strippers.
- Knit alternating bands of stocking stitch (4 rows) and slip stitch (20 rows);

repeat this procedure three times in all.

- Knit 3 repeats of Stitch Pattern A without a break (3 x 20 rows = 60 rows).
- Knit 4 rows of stocking stitch.
- Alter the height of Stitch Pattern A by a factor of two, knit one full repeat (40 rows).
- Knit several rows of stocking stitch; cast off.

SAMPLE 7

This swatch shows the knit face of Pattern Graph A, Knitting Technique 170, double height pattern.

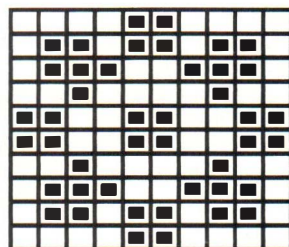
KNIT AND PURL FACING STITCH PATTERNS

It is possible to alternate knit and purl facing bands of slip stitch in the same piece of knitting. The method of working will depend upon the type of machine you are using.

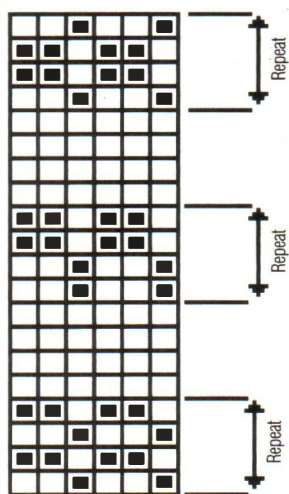
On Brother/Silver Reed machines, you can use the garter bar to turn the work as required (or use waste yarn). On the double bed machines (Pfaff, Passap or Singer), you can transfer the knitting between front and back beds; in other words you are using each bed as a single bed machine, knit or purl facing.

On the Pfaff/Passap E6000, the front bed is the main pattern bed and can be complemented by simple, manually

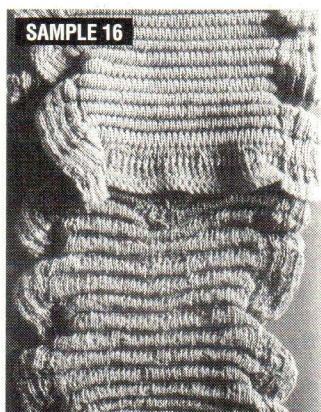
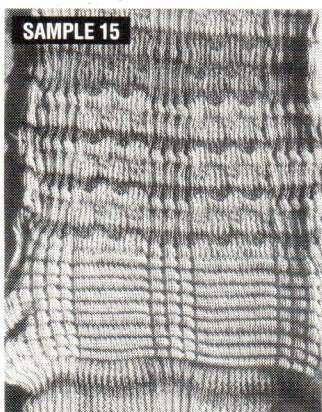
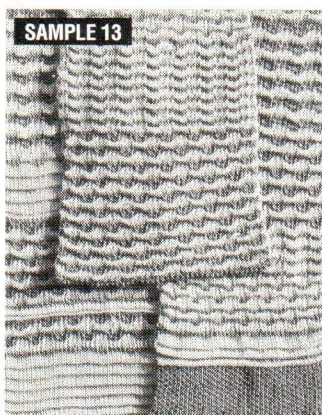
PATTERN GRAPH A



PATTERN GRAPH B



3 stitch repeats.
Punchcard pattern units.
K2 rows A, K2 rows B. Repeat these 4 rows throughout.



operated, pusher patterns on the back bed.

Sample 8 combines Stitch Pattern A, knit facing, with purl facing pusher patterns. Samples 9 and 10 develop this concept further, into final design ideas. Many other variations are possible, and could include hand tooled eyelet or cable stitch inserts. Fair Isle borders (knit facing) could be amalgamated with purl facing slip stitch. Try combining some of the pattern ideas from this month's sweater (page 19) with slip stitch and ribbed sections.

DOUBLE BED SLIP STITCH PATTERNS

Using the same principles, you can also design double bed slip stitch patterns. You can form patterns consisting of areas of high and low relief, by simply knitting more rows on one bed of needles, whilst the second bed

of needles is set to slip, and then re-setting them both to knit for two or more rows.

A simple pin tuck as in Sample 2, can be formed by using the full needle rib setting. The automatic slip cam is used without any other needle selection taking place, for example:

- K10 rows on the main bed with the second bed set to slip.
- Knit 2 or more rows with both beds set to knit, to seal the pin tuck.

This procedure can be repeated, to form a series of horizontal patterns of ridges and furrows.

In next month's article, we continue to explore the full potential of double bed slip stitch textured patterns, including ripple stitch for the true V-bed machine and the standard 24 stitch punchcard machine with ribber. Also to be featured in the April issue is a lady's tunic style sweater in multi-coloured double bed slip stitch written for the E6000.

Samples 13 to 16 show some of these future possibilities and also the sheer versatility of slip stitch settings. Yarns used in these final examples are a mixture of plain and mercerised cotton from Brockwell Yarns.

The main yarns used in this article can be obtained from the following suppliers:
T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG
Tel. 0533 786 281.

Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 0UD Tel. 0533 404464.
Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ Tel. 0422 834343.
King Cole, Merrie Mills, Old Souls Way, Bingley, Yorks BD16 2AX Tel. 0274 561331
Photography of Samples 1 and 13-16 by Mike Pearce

DIAGRAM 1



3 stitch repeat

DIAGRAM 2



5 stitch repeat

La Riviere



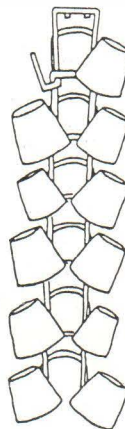
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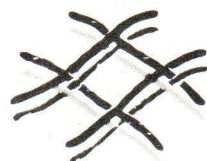
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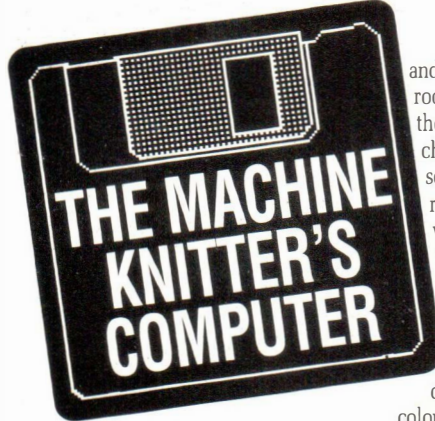
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by Carol Chambers

DESIGNAKNIT — PRINTING MYLAR SHEETS FOR BROTHER 965 MACHINES

No, this is not a new option. The Brother 965 machine does not use mylar sheets and therefore there is no facility to print them in the printing options! However, to all intents and purposes, the machine behaves like a 950i, therefore, if you need a printout of a 965 pattern, setting it to print a mylar sheet for the 950i is a good idea. However, if you do this, do check what options you have set for both machines.

MULTI-COLOURED JACQUARD CONFUSION

Due to lack of space and other convenience factors. I don't have the computer

and knitting machine in the same room. So, although I often refer to the on-screen knitting directions to check what I am doing, I tend to use some notes and a printout of the relevant mylar sheet to actually work the knitting. The stitch patterns I load from the computer on to a PPD cartridge, which I can then plug directly into the machine to transfer the patterns.

On a particularly inspirational day, I designed a series of three-coloured patterns which I decided to convert to jacquard. I went into the 'Adjust' screen and carefully set the options on my 965 to method 'B' — a pairing option for jacquard. Having carefully repaired the reported errors, I transferred the pattern to the PPD cartridge and then to the machine. Then I did my pattern printout. I was a bit surprised to see the printout didn't look like I'd expected, it gave me a single row colour split, that would have to be doubled to be worked as jacquard. With no further thought, I knitted up the sample using the printout as a guide to changing colours. Of course, it did not come out correctly — there were hints of the design there, but basically I obtained a muddle! Back to the computer and the options screen, yes, everything was set correctly for the 965. So, there had to be another reason. Back to the printout — this time I took a minute (OK, I telephoned a friend for advice as well) to read the printout format —

an extremely useful heading line! It was printing out in format 'C'. That explained the incompatibility of my machine operation and the finished design. But it still took me a couple of minutes to work out how it had happened. I went back to the 'Adjust' menu and checked what options I had set for the 950i — and yes, I had left it set for colour separation method 'C'. Once I'd ensured that options for both the 950i and the 965 were set the same, of course, the printouts were correct!

I appreciate that this is likely to be a very rare confusion, but as it took me a good couple of hours and a telephone call before I could work out what had happened, I thought I'd share this event with you — it might save one or two of you a bit of time!

NEW DESIGNAKNIT FEATURES

It can be hard to keep track of all the updates that DesignaKnit keep introducing, so here's a quick listing of the few most recent ones — if you want an update for one or more of these options, check with your local dealer, or contact DesignaKnit direct (updates available direct at £4.00). Write to them at Quarry Lane, Nantmawr, Oswestry, Shrops SY10 9HH.

1. SYMMETRICAL GARMENT SHAPING INSTRUCTIONS

Shaping instructions are the same on either side of a symmetrically shaped garment piece, except, of course, staggered by one row. The result is a

garment which isn't any more symmetrical or accurately shaped than before, but it is simpler to knit and it's what we knitters are most used to.

2. SUPPORT FOR GRAPHICS TABLETS

Designing colour patterns is great fun using a graphics tablet, which you can use with its stylus to draw freehand or trace a design. Extra manual pages are available direct from DesignaKnit — send them a large SAE. Graphics tablets are also available direct from them, or may be available via your local dealer.

3. PPD FOR CK35

Uploading and downloading patterns can be done using the PPD with CK35 cartridge. This requires the Brother-link 1 cable (formerly called the Brotherlink for knitting machines). CK35 users should return any existing manual pages for their cable and get a replacement.

4. PPD IN KH 900 MODE

Upload and download colour patterns using the PPD with cartridge III in KH900 mode.

5. 32K PASSAP/PFAFF E6000

The latest generation of E6000 machines is now supported by DesignaKnit. Bigger colour patterns or more smaller ones can be downloaded making good use of the four times bigger memory chip in the new console.

6. HEWLETT PACKARD DESKJET 550C PRINTER

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Further details on any of these items are available from your local Designa-Knit dealer, or direct from them as before.

NEW SHAREWARE PROGRAM — MYLAR SHEET AND PUNCHCARD DESIGNER

Shareware is a brilliant way of trying out a program to see if you like it before you buy. This program can be obtained in the Shareware version for as little as £2.50, although its full registered price is only £15.00 (in the UK), which is extremely reasonable for any knitwear design disc! The registered version includes a fully printed manual. Both versions are available direct from the author: Mr C. A. West, 29 Shotley Close, Ipswich, Suffolk IP2 9RZ. Tel. 0473 681557.

MSAPCD is a stitch pattern design program for the PC. The basic design area is 180 stitches x 180 rows — although top and bottom markers can be used to define smaller areas, which can be saved and printed. The program operates via DOS and patterns can be designed using a mouse, or by using the keyboard. The contrast (foreground) colour can be set for freehand drawing with the mouse, or for a grid by grid fill in system.

MAKING PATTERNS

The design screen is a pre-proportioned grid (one square equalling one stitch and row) — the width of the rectangles being greater than their height. Screen shot 1 (not in proportion, the grid and menus will fill your monitor) shows the view you are first presented with and the one most commonly used for designing. The size of the grid is very clear and you can easily scroll to other areas.

There are two ways of obtaining a view of the whole design area, the return key, gives a quick 'Peek' at the overall view; the 'Other View' (press 'O') allows you not only to look, but also to work in this larger area. Screen shot 2 illustrates the overall view of our first design.

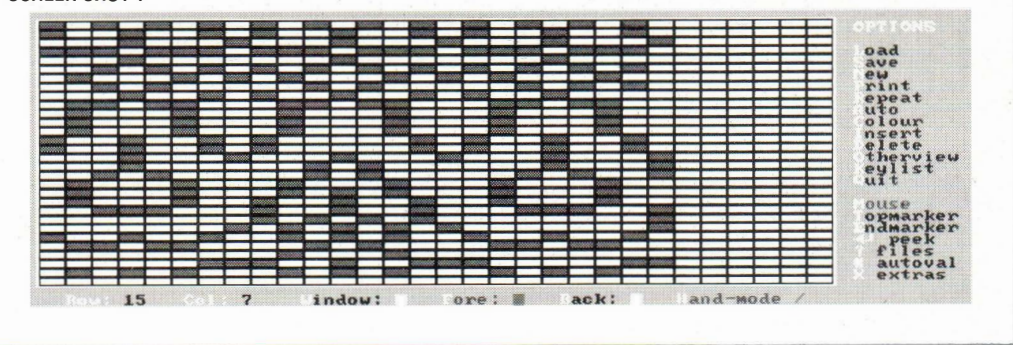
COLOURS

There are 16 colours available and these are accessed and changed by pressing 'C'. The whole range of colours available can be seen in little boxes under the main screen, simply move the pointer to the one you wish to use, and press enter. If you have pressed 'C' with foreground highlighted, then you will change this colour; if background was highlighted, then the colour selected will become your new background colour. Another colouring function is to be found under the 'X' (extras) menu, where a sub menu including 'Swap Colours' is available. When this is selected the background and foreground colours will be swapped over.

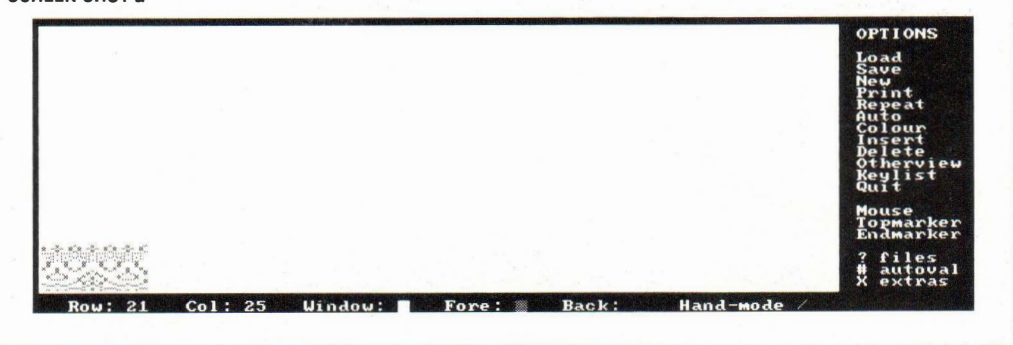
PRINTING

Printouts are available in a variety of formats — we show the punchcard and

SCREEN SHOT 1



SCREEN SHOT 2



mylar sheet versions of the patterns designed for our screen shots. The tiny printout is one that was selected to be printed as a 'Drawing'. The grid is omitted and the printout could be used to illustrate the look of the design on a plain background.

OTHER FUNCTIONS AND SHORT CUTS

Many other facilities are available to make the designing of stitch patterns a quick and easy process, but having only recently received the program, we have not had time to test all of them yet (we will tell you about their full capabilities when we have!). However, they include the ability to make 'auto' files, so a variety of functions can be used with short cut keys — full explanations of these are given in the manual (available with the registered version).

MCGA PCX files can also be loaded directly into the program — so you can make your picture or pattern in a drawing program and import it into MSAPCD to obtain a gridded version, ready to put on to a punchcard or mylar sheet.

You can repeat key strokes the number of times you specify, to ensure lines are the length or height you require or that diagonals meet where you want them to.

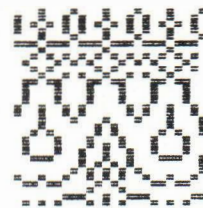
Our first look at this program pronounces it excellent value for money. The section on auto files is one that we will be investigating further as it looks as though it will not only be useful for speeding up design work, but also for use with other programs. So — watch this space...

UK readers can order either version as details given above. Overseas readers should include an extra £5 towards the cost of postage and bank handling charges, payment being by cheque in own currency — equivalent to £20 (eg

\$30, C\$40, ZAR100) and £7.50 (eg \$10, C\$14, ZAR35) for the Registered and Shareware versions respectively. Please note that you will need a PC with 512K or more memory, an E/VGA monitor and an Epson compatible printer for graphics printing.

When ordering you must state whether you want a 3½ inch or 5¼ inch disc. Registered users are entitled to phone or write to the author for support.

'DRAWING' PRINTOUT



PUNCHCARD PRINTOUT

```

033  -----
032  -0--0--0--0--0--0--0--0--
031  -0--0--0--0--0--0--0--0--
030  --0-0-0-0-0-0-0-0-0-0-0-0-
029  --0-0-0-0-0-0-0-0-0-0-0-0-
028  -0--0--0--0--0--0--0--0--
027  --000-000-000-000-000-000-
026  -----
025  --0-0-0-0-0-0-0-0-0-0-0-0-
024  --0--0-0-0-0-0-0-0-0-0-0-0-
023  --0-0-0-0-0-0-0-0-0-0-0-0-
022  --0-0-0-0-0-0-0-0-0-0-0-0-
021  --00-00-00-00-00-00-00-00-
020  --0--0-0-0-0-0-0-0-0-0-0-0-
019  --0--0-0-0-0-0-0-0-0-0-0-0-
018  --0--0-0-0-0-0-0-0-0-0-0-0-
017  --0-0-0-0-0-0-0-0-0-0-0-0-
016  --0-0-0-0-0-0-0-0-0-0-0-0-
015  -0--0--0--0--0--0--0--0--
014  -0--0--0--0--0--0--0--0--
013  -0--0-0-0-0-0-0-0-0-0-0-0-
012  --0--0-0-0-0-0-0-0-0-0-0-0-
011  --0--0-0-0-0-0-0-0-0-0-0-0-
010  --0--0-0-0-0-0-0-0-0-0-0-0-
009  -0--000-0-0-0-0-0-000-0-0-
008  -0--0--0-0-0-0-0-0-0-0-0-0-
007  -0--0--0-0-0-0-0-0-0-0-0-0-
006  --0-0-0-0-0-0-0-0-0-0-0-0-
005  --00-00-0-0-0-0-0-00-00-0-0-
004  -00-0-0-0-0-0-0-0-0-0-0-0-0-
003  -00-0-0-0-0-0-0-0-0-0-0-0-0-
002  --0-0-0-0-0-0-0-0-0-0-0-0-0-

```

MYLAR SHEET PRINTOUT

```

033  032  030  028  026  024  022  020  018  016  014  012  010  008  006  004  002
031  030  028  026  024  022  020  018  016  014  012  010  008  006  004  002
029  028  026  024  022  020  018  016  014  012  010  008  006  004  002
027  026  024  022  020  018  016  014  012  010  008  006  004  002
025  024  022  020  018  016  014  012  010  008  006  004  002
023  022  020  018  016  014  012  010  008  006  004  002
021  020  018  016  014  012  010  008  006  004  002
019  018  016  014  012  010  008  006  004  002
017  016  014  012  010  008  006  004  002
015  014  012  010  008  006  004  002
013  012  010  008  006  004  002
011  010  008  006  004  002
009  008  006  004  002
007  006  004  002
005  004  002
003  002
002

```


POODLING ABOUT ON THE KNITTING MACHINE with Elaine Cater

NOVELTY

YARNS

This month I am turning my attention to Poodle yarn for the subject of the Novelty Yarn feature. High Street knitwear designs for spring and summer will feature touches of Poodle yarn. How fortunate we are as machine knitters to be able to incorporate these trends into our garments quickly. And as I am assured that many knitters have a few cones lurking about at the bottom of their cupboards, there is no need to go out and buy more

yarn. We can actually *use up* what we have!

YARN CHARACTERISTICS

The samples I have knitted all use Bonnie's Poodle yarn. It is quite fine and I have experimented using one end or two. Poodle yarn when mixed with a smooth yarn can produce some very nice Fair Isle designs. The curliness of the yarn can add texture to a fabric but can also distort the shape of a pattern. Try to use simple shapes for Fair Isle patterns. Sample 1 uses a simple check design using two ends of Poodle and a 4 ply Courtelle yarn. The white Poodle blocks seem larger and stand out more than the black ones, while the 1x1 blocks seem fuzzy. The flowers in Sample 2 stand out well by using the Poodle yarn for them. The diagonal lines were added to reduce the length of the floats on the back. In Sample 3, the pale yellow Poodle yarn was combined with smooth yarns for the three contrast yarns in the design. This adds more texture and softens the shapes.

TECHNIQUE POSSIBILITIES

I know that many knitters would prefer a design without floats. Sample 4

shows my check pattern (after I doubled the width and length). It was knitted as a jacquard fabric. I used one end of Poodle and the same 4 ply yarn. I used the jacquard setting on my electronic machine and set my ribber for the bird's-eye setting. The tensions were set at 6/4. If you have a punchcard machine, the card would have to be re-punched so that the background colour would be knitted for two rows and then the foreground colour would be knitted for two rows. If your ribber does not have a bird's-eye setting, you should set it to knit in one direction and slip in the other. Sample 5 is my flower pattern knitted in double jacquard. This time I used a 3 ply yarn for the background yarn with one end of Poodle. This seemed a better combination of weights of yarn as no show-through is visible. Although I have only shown samples of two-colour double jacquard, look through your punchcards or mylar patterns for three-colour designs. If you use Poodle for one of the contrast yarns and smooth yarns for the rest, the resulting fabric could be very effective.

SINGLE BED OPTIONS

If you would like to eliminate floats from your knitting but don't want to use your ribber, try using tuck stitch designs. Sample 6 is a two-colour tuck stitch pattern. The machine is set for tuck and the colours were changed every two rows. Sample 7 uses the famous Card 3 which comes with most machines. Again the machine was set for tuck, but this time colour changes were made every fourth row. Sample 8 uses a similar pattern to Card 3, but has two knit rows between the four tuck rows. This makes the Poodle yarn sections stand out more. Sample 9 uses the same pattern as Sample 8, but this time the machine is set to slip in both directions. The fabric is flatter and the Poodle sections are more like small rectangles.

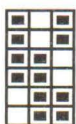
Samples 6-9 were knitted using two ends of Poodle with a 4 ply yarn.

SLIPPING ALONG

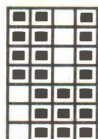
Samples 10 and 11 use a double bed slip stitch technique to produce the ripple effect. I used a 3 ply yarn for the main colour and one end of Poodle for the contrast colour. The main bed was set for slip at all times. When the contrast yarn was knitted, the ribber was set to slip. When the main yarn was knitted, the ribber was set to knit. The colour pattern is four rows of contrast yarn followed by two rows of main yarn. These six rows are repeated throughout. The tension settings were 6/4. These fabrics are lightweight but still have a nice texture. They could be used for jackets or cardigans.

I hope that these suggestions have been useful. Next time I will be looking at Shiny Yarns.

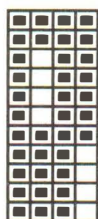
PATTERN FOR SAMPLE 6



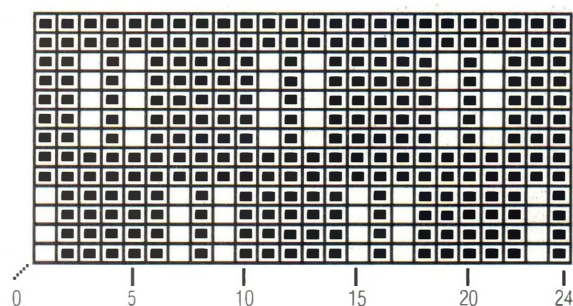
PATTERN FOR SAMPLE 7



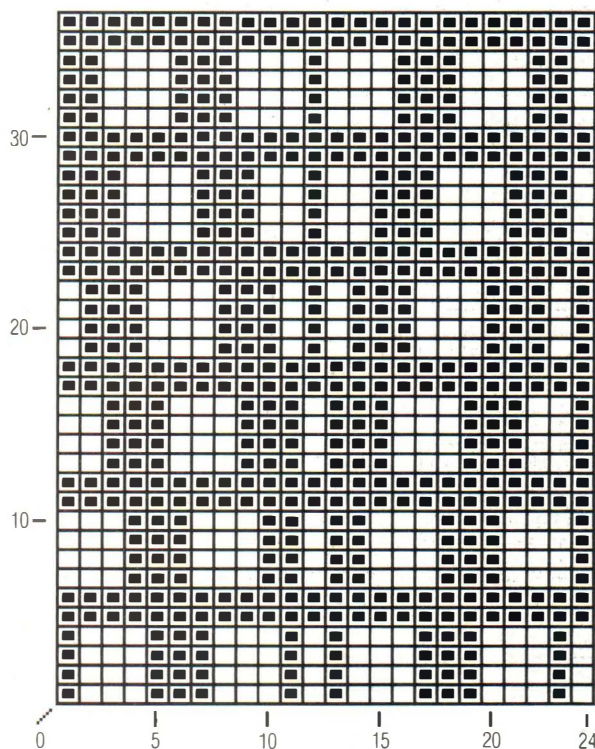
PATTERN FOR SAMPLE 8

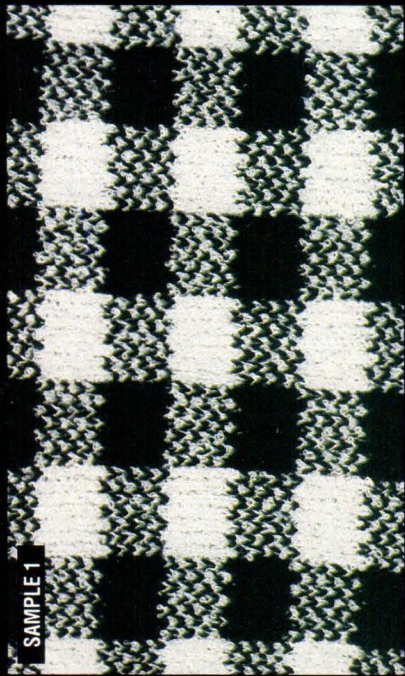


PATTERN FOR SAMPLE 10

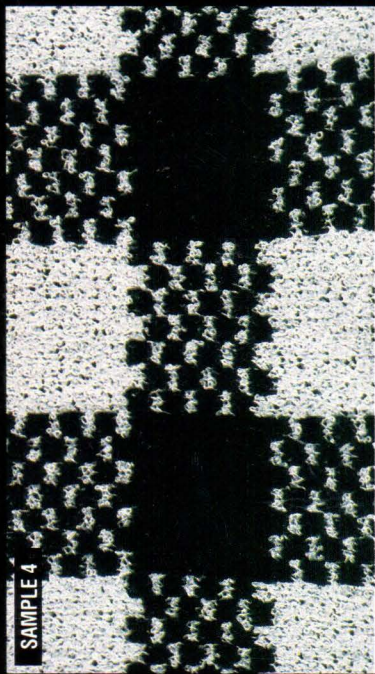


PATTERN FOR SAMPLE 11

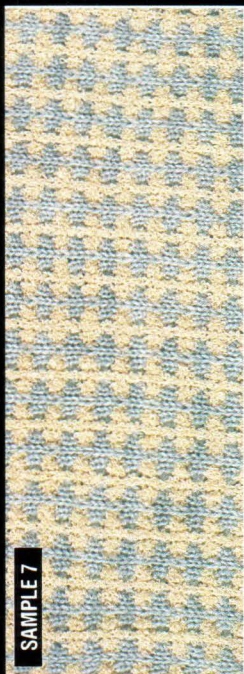




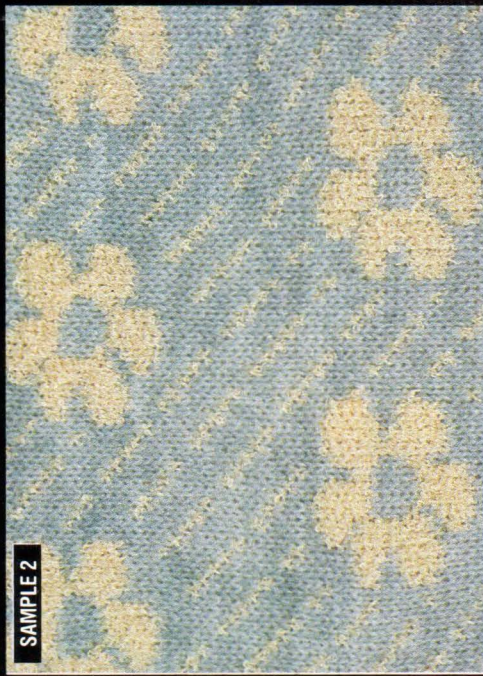
SAMPLE 1



SAMPLE 4



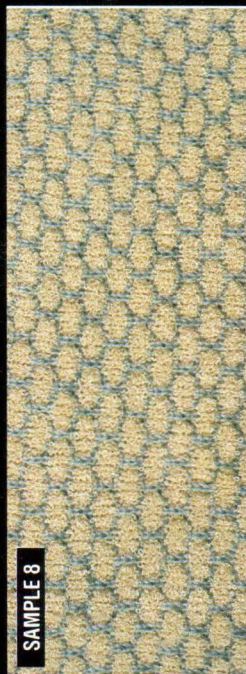
SAMPLE 7



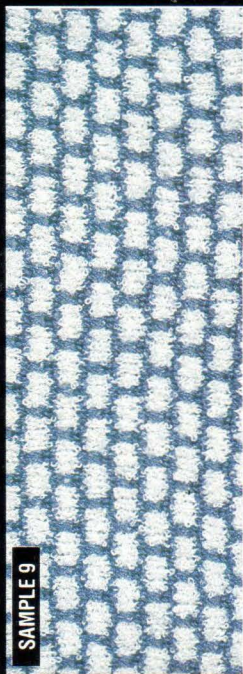
SAMPLE 2



SAMPLE 5



SAMPLE 8



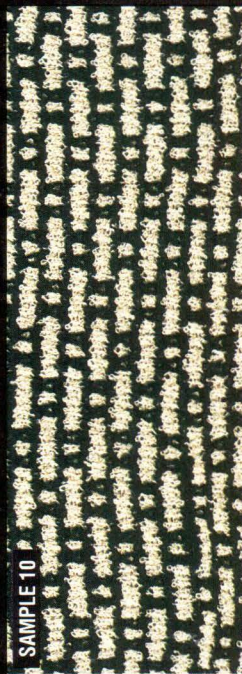
SAMPLE 9



SAMPLE 3



SAMPLE 6



SAMPLE 10



SAMPLE 11



RUTH LEE

SIZES

To suit bust/chest 91-96[101-106]cm.
Finished measurement 114[120]cm.
Length 69[71]cm.
Sleeve seam 47[49]cm.
Figures in square brackets [] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS

King Cole Anti-Tickle Wool.
1 x 500g cone in each of A and B.
4 x 50g balls in C.

MAIN TENSIONS

28 sts and 44 rows to 10cm measured over Fair Isle patt (SS approx 6).
28 sts and 37 rows to 10cm measured over 1x1 rib (SS approx 6/6).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

READER CARDS

Fill in reader cards for patterns A, B, C and D before starting to knit.

PATTERN PROGRAMS

PATTERN A

Prog:	ENT
Erase:	ENT
Cast On:	2
All Stitch Patt:	No
Stitch Patt A:	ENT
Insert card into reader. Read pattern until the word 'Alter' appears.	
Alter:	No
Knit Technique:	176
Enlarge position:	No
Test:	No
All Stitch Patt	No

PATTERNS B, C AND D

Read patterns B, C and D into the computer as for patt A, until the message 'All Stitch Patterns' appears at the end of patt D.

All Stitch Patt:	Yes
Form:	No
LHN:	90-
RHN:	90+
Start Cast On:	ENT
Start POS:	ENT
Cast On:	ABC
Stitch Patt A (B etc.):	ENT

Follow console direction. T6 lock setting -/LX. Black strippers. Colours as noted in pattern instructions.

Unisex Fair Isle Sweater

with rib yoke for E6000 machines

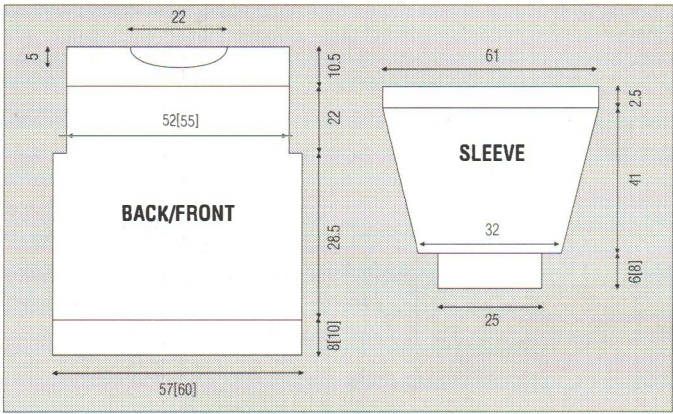
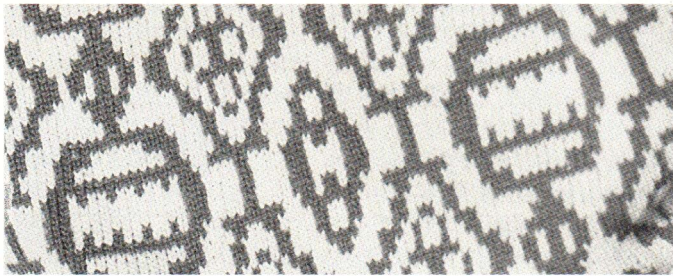
MACHINES: These instructions are written for Passap/Pfaff E6000 machines

YARN: King Cole Anti-Tickle 4 ply Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used Bluebell Shade 26 (A), Aran Shade 46 (B) and Mink Shade 142 (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, Yorks BD16 2AX



BACK

Thread up cols A, B and C in colour changer. Machine set to manual. Rack-ing lever '0', handle up, orange strip-pers. Push 160[170] Ns on FB and cor-responding Ns on BB to WP. Arrange Ns for 1x1 rib. Locks N/N, SS 3/3, using A, K1 row. CX/CX, K3 rows. Locks N/N, SS 3½/3½ K40[50] rows rib in the following colour sequence:

SIZE 91-96		SIZE 101-106	
RC	Col	RC	Col
000-008	A	000-012	A
008-010	C	012-014	C
010-012	B	014-016	B
012-014	C	016-018	C
014-020	A	018-028	A
020-024	C	028-032	C
024-026	B	032-034	B
026-030	C	034-038	C
030-040	A	038-050	A

RC shows 40[50]. Transfer BB sts to FB, pushing empty BB Ns to NWP. Black

strippers. SS-/6. K2 rows A. Locks-/N. FB pushers to WP. Program Stitch Patt A (see program note).
RC000. Work one full repeat of Patt A, alternating A and B every 2 rows, com-mencing with col A. Lock setting -/LX, black strippers. RC shows 48. Set locks -/N, using A, K2 rows.

FIRST RIB INSET

RC000. FB pushers to NWP, orange strippers. Transfer sts between FB and BB to form 2x2 rib. SS 6/6, set locks N/N. K2 rows in each of B, C, B, C and B (10 rows in all). Transfer BB sts to FB. Black strippers. Set locks -/N, SS -/6, K2 rows A.

STITCH PATT B

FB pushers to WP. Program patt B (see program note). Set locks -/LX, SS -/6. Work one full repeat of patt B, alter-nating cols A and B every 2 rows, com-mencing with col A. RC shows 40. Continue knitting in patt B, changing cols thus:
Using A, K4 rows. Using B, K2 rows.

Using A, K2 rows. Using B, K2 rows. Using A, K2 rows. Set locks -/N. Using B, K2 rows. Using A, K2 rows.

SECOND RIB INSERT

RC000. FB pushers to NWP, orange strippers. Transfer sts between FB and BB to form 2x2 rib. Locks N/N, SS 6/6, K 2 rows in each of B, C and B. K4 rows C. K 2 rows B. K2 rows C. RC shows 14. Transfer BB sts to FB. Black strippers, set locks -/N, SS -/6. Using A, K2 rows. Using B, K2 rows.

STITCH PATT C

RC000. Push FB pushers to WP. Pro-gram patt C (see program note). Black strippers. Set locks -/LX, SS -/6. Work one full rep of patt C, alternating cols B and A every 2 rows, commencing with B. RC shows 28. Work first 4 rows of patt C again. RC shows 32.

STITCH PATT D AND ARMHOLE SHAPING

RC000. Program patt D (see patt note). Black strippers. Set locks -/LX, SS -/6. Work 2 full repeats of patt D, alternat-ing cols A and B every 2 rows, com-mencing with B, at the same timewhen RC shows 20. Cast off 7 sts at beg of next 2 rows. 146[156] sts. K until RC shows 160. Set locks -/N. Using A, K2 rows. Using B, K2 rows.

STITCH PATT C

RC000. Program patt C and work 32 rows as before.

RIBBED YOKE

Transfer sts between FB and BB to form 2x2 rib. Set machine to manual.
RC000. Orange strippers. SS 6/6, K46 (38 for front) rows in the following col sequence:

K2 rows in each of A, C and B; K4 rows C; K2 rows in each of B, C, B; K4 rows C; K2 rows in each of B, C and B; K4 rows C; K2 rows in each of B, C, B, C** and B; K6 rows C.

SHAPE NECK AND SHOULDERS

Transfer all BB sts to FB. Black strip-pers, SS -/6. K2 rows C. Cast off 41[46] sts at beg of next 2 rows. 64 sts. WK.

FRONT

Work as given for back to **.

SHAPE NECK

Work firstly on all sts L of centre '0' followed by all sts R of '0'. Using B, set locks BX/LX and shape neckline using partial knit method, moving BB push-ers into LWP and FB pushers to behind the blocking rail on alternate rows and over the following groups of stitches: 7 sts on neck edge every alt row twice; 6 sts at neck edge every alt row 3 times in all (32 sts in HP). 41[46] sts. Leaving right half neck sts in HP, trans-fer shoulder BB sts to FB, K2 rows B

on shoulder sts only and cast off.
Work L half to correspond with R.
Transfer all BB sts to FB and using B,
K2 rows. Set locks -/N and WK.

NECKBAND

Set machine to manual, racking lever
'0'. Handle up, orange strippers. Push
128 Ns on BB and corresponding Ns
on FB to WP. Arrange Ns for 1x1 rib.
Set locks N/N, SS 3/3. Using A, K1
row. Locks CX/CX, K3 rows. Locks
N/N, SS 3½/3½, K4 rows A. SS 4/4, K2
rows C, 2 rows B, 2 rows C. SS 5/5,
K2 rows A. Transfer all FB sts to BB and
WK.

INTERIM MAKE UP

Block and press back and front pieces
to correct measurements. Join L shoul-
der seam. Push 128 Ns on BB to WP.
With right side facing, pick up back
and front neck sts below WY and hang
evenly on to Ns, pushing sts behind
latches. With wrong side facing, pick
up neckband, below WY and hang
evenly along the row, placing sts into
N hooks. Manually K neckband sts
through neckline sts. Cast off loosely.
Join rem shoulder seam and neckband
seam. Gently steam shoulder seams
from wrong side.

CUFFS

Set machine to manual, racking lever
'0'. Handle up, orange strippers. Push
70 Ns on BB and corresponding Ns on
FB to WP. Arrange Ns for 1x1 rib. Locks
N/N, SS 3/3, using A, K1 row. CX/CX.
Using A, K3 rows.

RC000. Locks N/N, SS 3½/3½,
K34[44] rows in the following stripe
sequence:

Using A, K12 rows. K2 rows in each of
C, B and C; K10 rows A; K2 rows in each
of C, B and C; K0[10] rows A.
Transfer BB sts to FB. Black strippers,
SS -/6 WK.

SLEEVES

Worked from armhole to cuff

Push 172 Ns on BB to WP. With right
side facing, pick up armhole edge and
hang evenly on to Ns. Transfer BB Ns
to FB to form 2x2 rib. Using B, K1 row
manually from L to R across all sts.
N/N. Orange strippers, SS 6/6, K2 rows
B, K2 rows C, K4 rows B, K2 rows C,
K2 rows A (12 rows in all). Transfer all
BB sts to FB.

Note: Use the manual RC to check row
numbers, remembering to reset it on the
setting up rows for the electronic pat-
ternning. Row numbers refer to manual
row counter throughout.

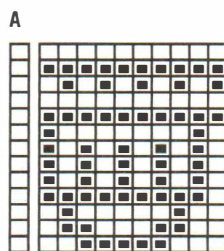
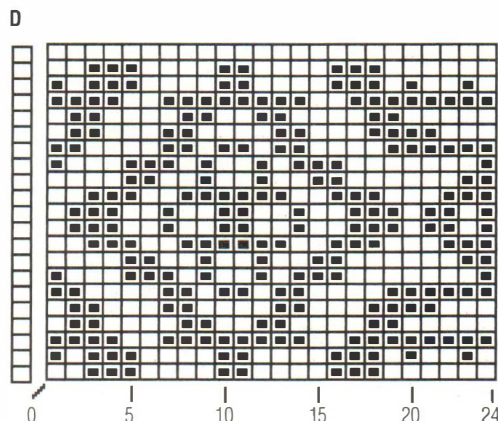
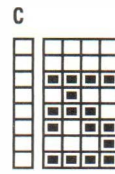
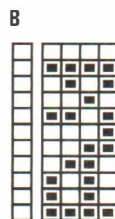


DIAGRAM 1

Reprogram for Stitch Patt A

Alter:	Yes
Direction:	Yes
E→3	No
W→3	Yes
Direct OK:	Yes
ADD:	No
Knit Tech:	176
Enlarge Pos:	No
Test:	No
All St Patt:	No



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MKT

Dec 1 st at each end of next and every
foll 7th row 41 times in all. RC 287, 90
sts — *at the same time* work in patt and
colour sequence thus:

RC000. K2 rows A, K2 rows B.

STITCH PATT C

FB pushers to WP. Program patt C (see
program note). Set locks -/LX, SS -/6.
Black strippers. Work one full repeat of
patt C, alternating cols B and A every
2 rows, commencing with col B. RC
shows 32. Work first 4 rows of patt C
again. RC shows 36.

STITCH PATT D

Set locks -/LX, SS -/6, black strippers.
Work 2 full repeats of patt D, alternat-
ing cols B and A every 2 rows, com-
mencing with col B. RC shows 196.
Set locks -/N, K2 rows A, K2 rows B.
RC shows 200.

STITCH PATT C

Work 32 rows patt C as before, com-
mencing with B. RC shows 232.

RIB INSET

FB pushers to NWP. Transfer FB sts to
BB for 2x2 rib. Orange strippers, SS 6/6,
K10 rows, alternating cols B and C
every 2 rows commencing with B. RC
shows 242. Transfer BB sts to FB, black
strippers, SS -/6, locks -/N, K2 rows A.
RC shows 244.

STITCH PATT A

Reprogram Stitch Patt A as shown in
Diagram 1. All other program details as
before. Lock setting -/NX, black strip-
pers, SS -/6, K52 rows patt A, alternating
A and B every 2 rows commencing with
A. RC shows 296. Set locks -/N, K2 rows
A. RC shows 298. WK.

Block and press sleeve and armhole
seam, wrong side facing, to correct
measurements.

ATTACH CUFFS

Push 70 Ns on BB to WP. With right
side facing, pick up sts from below WY
at bottom sleeve and hang on to Ns
dec 20 sts evenly along the row. Push
sts behind N latches. With wrong side
facing, pick up sts from below WY and
hang evenly along the row. Manually
K cuff sts through sleeve sts. Cast off
loosely.

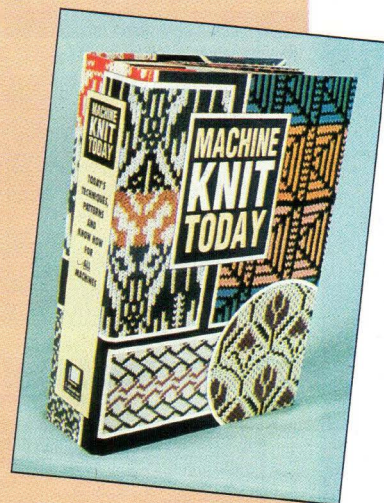
TO MAKE UP

Join side and sleeve seams using mat-
tress stitch and matching patterns care-
fully. Turn the garment inside out and
use the latch tool to knit up and then
catch down any long floats, particu-
larly on patt D in the sleeves. Press all
seams gently from wrong side.



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MKT 3/94

Intarsia knitting
is simple with
Carole Baker's
techniques

EXPLODING THE MYTH

I hope you have had a chance to practise some of the techniques we discussed last month and you are now eager to tackle something more challenging.

CHARTING

To enable us to knit certain shapes we need to look at the subject of charting. This is not as difficult as it first appears. You will need some proportional graph paper, coloured pencils, ruler, etc. Design boards and the new plastic design charts are excellent. One drawback (with the boards) however, is that you don't have a permanent copy to keep, if required. You need to wash off your design in order to re-use the board, so you may find it easier to use graph paper to begin with. It is important to ensure that you have your paper facing in the right direction. If you look at Diagram 1 you will see that there are slightly more 'rows' to a centimetre than there are 'stitches'. If you consider an average tension of say 30 stitches and 40 rows to 10cm, you will see that this corresponds to the proportions on the graph paper. So remember the wider blocks go from left to right and the narrower blocks from top to bottom.

DEALING WITH SHAPES

When I show new knitters how to chart out a design for the first time they invariably ask the same question. How do I deal

DIAGRAM 1

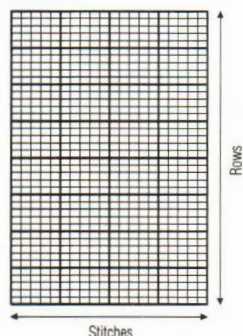


DIAGRAM 2

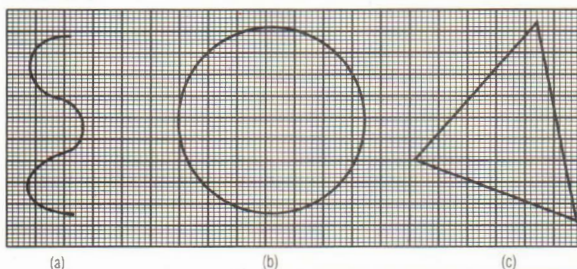


DIAGRAM 3

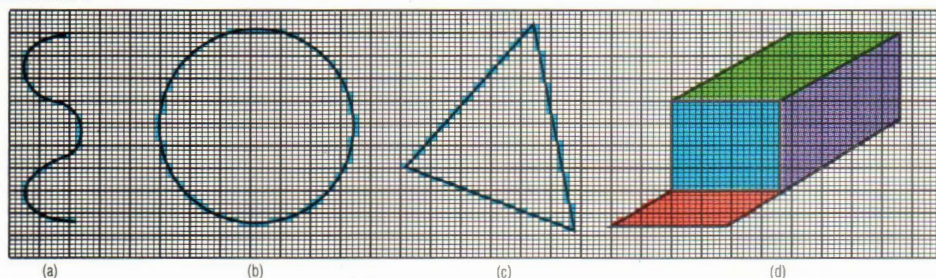
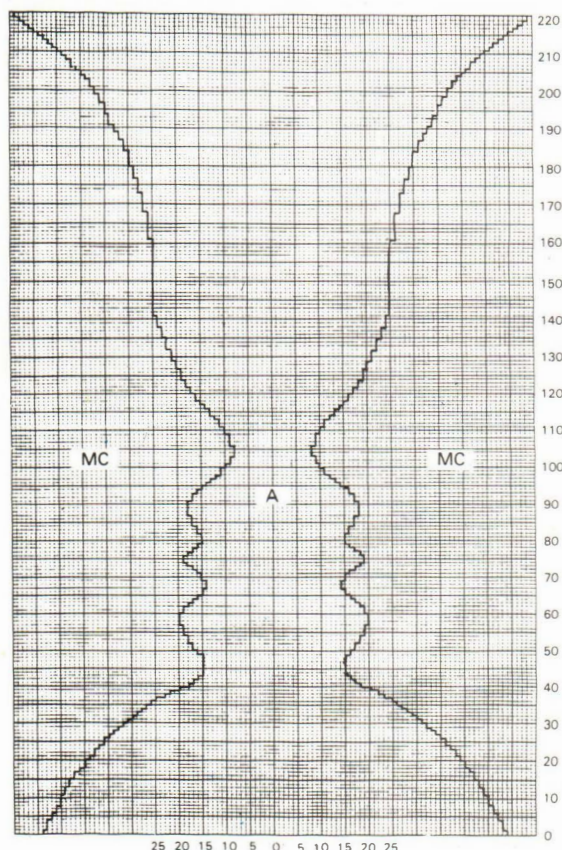


CHART 1



with curves and diagonal lines? Let's look at Diagrams 2 and 3. Take your piece of graph paper and draw a single snaking line (2a). Now take a coloured pen or pencil and follow the line but fill in the blocks (3a). As a general rule when the line passes through more than half of the block then include this in your outline. If it passes through less than half the block then exclude it. This is only a rough guide so after you have finished your whole outline, step well back and look at it from a distance. This will give you a chance to see any areas which might need adjustment. If you are knitting the outline of a shape you just knit this single line in your contrast colour. If it is to represent a solid block, then it is worth shading in the whole area. Use light colours or highlight pens — if your shading is too dark you will have trouble counting the blocks. Chart 1 and the photograph on page 22 show how we can use just a single curved outline to produce a dramatic effect. This optical illusion sweater of vase and faces is very easy to knit as the design is symmetrical. Whatever you do on one side you do on the other. In addition, you are only using two colours so this type of design is an excellent choice for your first attempt at a whole garment. There is very little that can go wrong!

KEEPING THINGS IN PROPORTION

Let's return to our basic shapes from Diagrams 2 and 3 for a moment. Because



the circle (b) has been drawn and charted on proportional paper it will emerge as a true circle when it is knitted. The same is, of course, true of all the shapes. Now, let's take this one step further. Start with a square or rectangle shape (d) and extend the sides, keeping your proportions correct, to form a box shape. You have now given your shape form. Extend still further and you have a shadow coming out from the box. Continue extending and you can create some interesting three-dimensional type designs.

Now, try taking all of your basic shapes and putting them together. If you cut out each individual shape you can move them around on your piece of graph paper until you get the design

you are happy with. Try turning them upside down, sideways and even turn them over. You will get many different effects. An example is shown in Chart 2.

MORE ABOUT TENSION

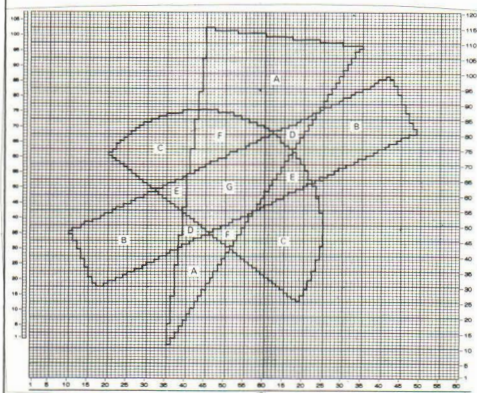
Last month we discussed the importance of loosely holding the yarns as you pass the carriage across. Now that you have reached the stage where you can confidently tackle an entire garment it is worth mentioning the importance of matching your tension when you are switching between the knit carriage (K/C) and the intarsia carriage (I/C) on the same piece of knitting. I find on my Brother machines that I generally need to have the tension on the I/C one

number higher than on the K/C. As an example with a 4 ply yarn I would probably use a tension of either K/C 6-I/C 7 or K/C 7-I/C 8.

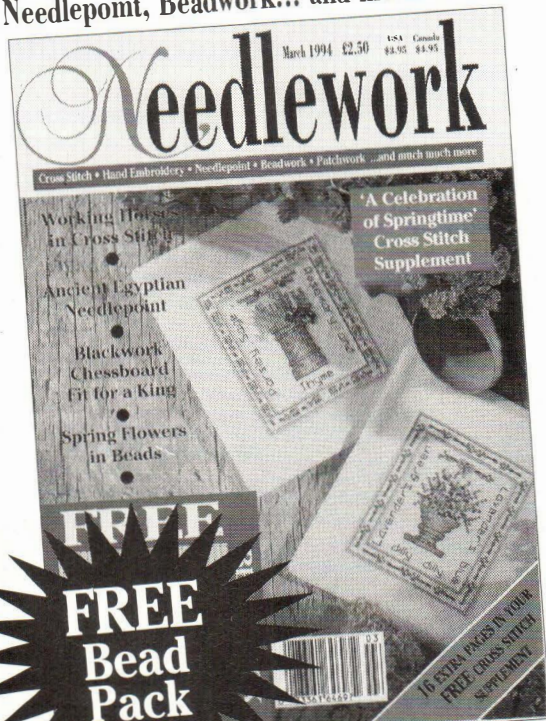
Different machines will need different settings so I can't stress enough the importance of making an accurate tension swatch before you begin knitting. If the tensions don't match exactly you will have a distinct line on the garment where the carriages are changed.

If I am knitting a piece of intarsia where the greater part of the knitting is done on the intarsia carriage then I would knit the whole piece on the intarsia carriage. If however, the design calls for just a small piece of intarsia knitting then it is worth changing your carriages.

CHART 2



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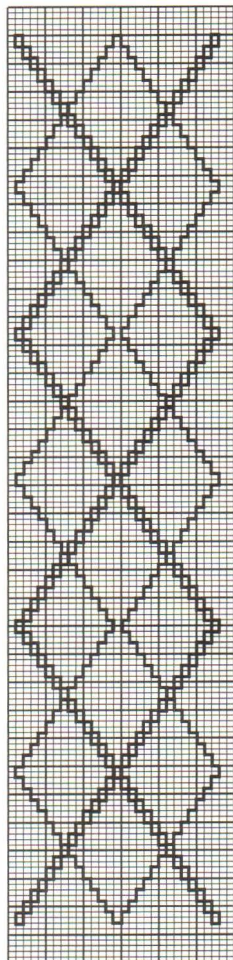
FINISHING TOUCHES

Diagram 4 shows a chart for the ever popular Argyll diamond pattern. The variations that are possible from this pattern are practically endless. The diamonds can be used singly, in groups or as an all-over pattern. You can, of course, make them whatever size you wish. This type of pattern is charted in a slightly different way from the shapes we have discussed previously. We don't draw a shape and then block it out. Instead we start with a single block and increase evenly up each side of the diamond until it is the width we want then decrease until we are back to a single stitch. If we look at Sample 1 you will see that I have used some simple embroidery on half of the sample to give a totally different look. This is taking our piece of simple intarsia into a new dimension.

PUTTING LIFE INTO YOUR DESIGN

Similarly, if we look at Sample 2 you will see that this pattern uses the simplistic method which we have looked at previously in Diagrams 2 and 3. The design only uses black and white with a blue background and is made up of single curved lines. The finishing touches to the throats of the penguins have been added with fabric crayons. If this small area had been knitted in, even if I had used two or three different shades of gold, there would still

DIAGRAM 4



SAMPLE 1



have been a hard line where one shade changed to the next. By using the crayons the different colours can be blended and fused together to give a lifelike appearance. In addition, I have used just a single stitch in white to mark the position of the eyes and then I have finished these off by sewing a small amber coloured bead on top of a slightly larger black bead. It is these small finishing touches which can bring a design to life.

myth surrounding the knitting of intarsia — all those fiddly tangled ends of yarn and complicated charts. I hope I have already gone some considerable way towards 'exploding the myth'. Next month we should be able to bury it once and for all. We will look at some more ideas for taking a simple background and embellishing it with embroidery, paints and beads. In addition, we will consider some unusual sources of inspiration.

Until then, happy knitting!

THE MYTH SURROUNDING INTARSIA

If you remember, I started the article last month by writing about the

My thanks to F. W. Bramwell & Co. Ltd, for supplying the yarn used in the various garments and samples accompanying this article.

SAMPLE 2





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KNITMASTER PASSAP SILVER REED

Most of us have been working for years in an industry that has seen many amazing improvements over the last few years. Whilst many of us work quite efficiently with the minimum of equipment, it is important to realise that the manufacturing side of this industry has many career opportunities if we want to add to our own skills, either for personal satisfaction or even for a profitable means of expanding our own businesses.

TECHNICAL DEMANDS

One side, however, that has little visible promotion is the technical training that such a diverse range of equipment would require. There are many ranges of machines, and whilst most manufacturers have their own teams of specifically trained technicians and engineers on call, it is important to realise that the industry as a whole has quite demanding technical requirements. It is because of this that the main 'vocational' training bodies, City and Guilds, and BTEC have specialist training courses running at certain major colleges around the country, expressly to train technicians, mechanics and engineers. Hinckley College in Leicestershire is one such place.

ROOTS

Hinckley College has been involved for over 60 years with the knitting and hosiery industry that has grown up around the town, and which create the country's largest concentration of such companies. Its courses are ever progressive and changing, as demand from the knitwear industry dictates, and they draw students from all over Britain, and even from abroad, for their wide range of knitwear-based training courses. The courses here range from full time, part time, beginners evening classes and company specific projects. The college is careful to maintain very close industry links to keep up to date with changes and new needs. All the tutors have industry experience and maintain constant links to keep designing within the realities of production capabilities.

COURSE VARIETY

However, the interesting fact about Hinckley's courses is that, as well as the more orthodox BTEC National Diploma in Fabric and Garment Design, and the BSc (Hons.) in Knitwear Design and Production, the college specialises in a range of technical qualifications for the knitwear industry. The courses enable graduates to work in the industry and be capable of providing technical back up in mechanical and computer based skills. The main course is the City and Guilds Craft Certificate that provides a sound basis for career development as a specialist knitting machine mechanic, for which there are many openings with today's knitwear manufacturers. The

INSIDE EDUCATION

Penny Wright-Thompson has been discovering the technical training possibilities at Hinckley College

Certificate Course 468 trains its candidates to assume a key role in what is, after all, a very high tech industry. The knitting laboratories here have some of the most up to date computer aided systems available, therefore mechanics need to be computer aware. This certificate course is operated on a full time and a part time basis and has three levels — Craft; Advanced Craft and Senior Craftsman — anyone over the age of 18 can apply.

COURSE CONTENT

The 468 course is very detailed; Craft level covers one year full time or two years part time study and has five main sections — Principles of Knitting; Practical Knitting; Fabric Analysis; Knitting Materials and Processes; and Associated Studies. In Principles there is training to understand the settings of machines, including industrial machine mechanisms and their operation processes. The practical section includes training in computer patterning and programming as well as basic machine maintenance. Associated Studies however, covers mechanics, electrics, pneumatics, electronics, fitting and quality control.

COURSE PROGRESSIONS

Advanced level expands on these skills for a further two years of part time study, covering specific mechanical training, theory sessions on settings and machine programming, fabric analysis, advanced electrics and quality control methods. This in turn leads to Senior Craftsman level which also covers garment manufacture technology; production organisation and control; commercial and financial aspects; and industrial relations and runs for a further year. The beauty of this course is that, once qualified, there are several broad-based work areas available. These cover maintenance mechanics; technical sales people; technical service engineers, or fabric development mechanics. These certificate courses are also linked to the National Vocational Qualifications, but that is a whole new area.

exhibitions, which puts the course content into a real work perspective. The college has superb machine laboratories with a wide range of fabric production machines, computer aided design programs for both production and pattern preparation etc. There is also a good range of testing equipment that gives practical experience in quality control and testing.

The craft training courses here combine practical work development in the knitting laboratories which is continuously assessed. Background theory work is classroom-based, with some experimental applications. There are also written examinations to complete the overall assessment procedures. Quality control is very important in all industries but particularly relevant to fabric production, where faulty fabric would create financial problems if production could not be maintained effectively.

BEHIND THE SCENES

Whilst most of us would have no requirement for such detailed knowledge, it is nevertheless very reassuring to know that such in depth training exists and most of the mechanics who are employed by individual companies will have gone through training of a similar calibre. I for one, will feel more assured of the expertise of machine mechanics from now on, and for any of you wishing to add a whole new dimension to your knitting craft, this could be just the outlet you need!

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BONNIE'S BONNIE'S

Neckbands and collars can be divided into three categories:

- Where the neck is deliberately unobtrusive because use of colour, texture or shape form the main impact.
 - Where the collar is the main feature of the design and
 - Where on a plain garment the neck treatment is part of a co-ordinated finish along with cuffs, welts and pockets.
- This month we'll look at the first two.

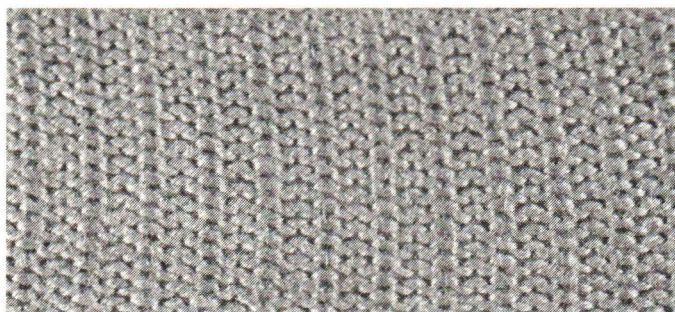
DESIGNER RIB AND ROLL

This is one of those versatile bands with almost limitless use. I think that it is one which came directly out of commercial production and possibly originated in Italy, but apart from my own use I have never seen mention of it in domestic knitting literature. Over the years I've used it to trim sleeves, as a strapping on cardigans and jackets, and as a neckband.

Because it will give stability to the edge of a light or loose fabric with its in-built facing it is a perfect finish for any cut and sewn edge. Remember it when you want to think of ways to give a new lease of life to an old favourite garment or when you are faced with finding a new solution to one of those frustrating mistakes which challenge the imagination from time to time. Used with the roll side showing it has the appearance of a bound edge. Rouleau of fine knitted cord loops can be added between edge and garment to form an additional trim or can be used as buttonholes.

MASTER CLASS

Betty Abbott shows how you can achieve a wealth of collar and band looks and shapes



Revere collar fabric

a tension of 0/5. Thicker yarn might require 1/6 or 2/7.

VARIATIONS

Stripes can be effective. For a neat visible selvage make sure the needle setting allows the yarn to be changed on the facing edge.

You can control the width of rib and roll according to what is required. The seaming point is the line formed where the roll meets the rib.

On a boat neck, use a separate piece for each side and apply with the roll as the neck edge. Make a feature of the roll and apply right across from selvage to selvage. Then join below the rolls for the width of each shoulder. If using stranded yarn, you may wish to remove an end and make this a lighter weight than the main garment. Or with careful calculation rib can be knitted for an inch at either end, with the roll cast on and off in between so that the rib extends into the shoulder seam to complete the band.

THE COLLAR AS THE MAIN FEATURE

It is so often the designer feature on a very simple, well presented garment which appeals to the customer. A collar I've been using recently on long-line cotton 'V' neck, tab fronted sweaters, and which will adapt to the high 'V' neck of the cocoon dress which began this series is just this.



Designer rib and roll

A contrast of texture (shiny on matt) can look particularly smart.

On a round neck it can be used with either rib or roll showing and can be grafted together so that no join shows. Control the ease in the rib or roll by tension setting and by weight. The sample shows a neckband where the rib forms the inside and the roll is the trim. The curve was set using a steam iron which also set the stitches ready for grafting. To have the roll as facing and the rib as trim, ease off the stocking stitch ten-

sion and increase the rib; if even more ease is necessary hang claw weights on the roll as it is being knitted. Remember that when you are knitting in rib out of WY, for easy separation set the carriage to knit circular for at least the last two rows. I prefer eight or ten which I cut through and the circular knit unpicks very easily and stops dead at the rib. It is never difficult to run rib backwards

but impossible to unpick it forwards. The cast on is in full needle rib; over the total number of needles needed, hang a small comb or '7' wire and weight and rib a few rows before resetting needles as shown in Diagram 1.

The setting of stocking stitch to the ribber is deliberate, it usually knits better there than on the main bed. The sample used the right-hand setting at

If the collar were knitted in one piece it would consist of a straight block of full needle rib, 146 sts, 30 rows deep, followed by a 4 row envelope flange to enclose the neck edge. To turn it into something special try this:

First piece: *Cast on 70 MB over 70 RB. Knit zig-zag row, hang comb and weight, K2 rounds circular*. To give a neat rolled edge to outside collar selvage at left increase one stitch on the MB. Rib 30 rows. **Dec one stitch on MB at outside collar selvage. On MB, K4

rows at stocking stitch tension. Break yarn. On RB, K4 rows at stocking stitch tension. Set carriage to knit circular and knit a further 12 — 20 rows. Set carr to rib, lower tension and rib two rows. Strip off**.

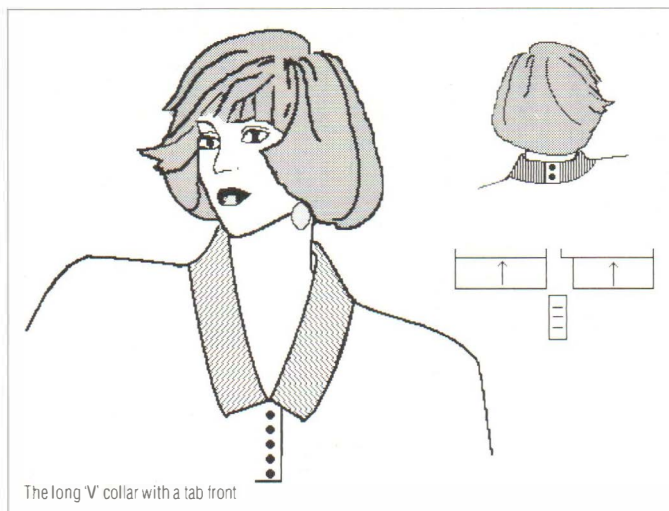
Second piece: As above from * to *. Increase one stitch on MB at right. Rib 29 rows, CAR. At left selvedge bring into WP 6 Ns on each bed. Rib one row, hang '7' wire and small weight across the new stitches. Continue from ** to **.

Insertion: Cast on over 18 needles on both beds. Knit zig-zag row, hang comb and small weight. Knit 12 rounds circular at firm stocking stitch tension. Rib one row, transfer all stitches to MB. MT+1 K1 row, take off on to waste yarn or garter bar¹.

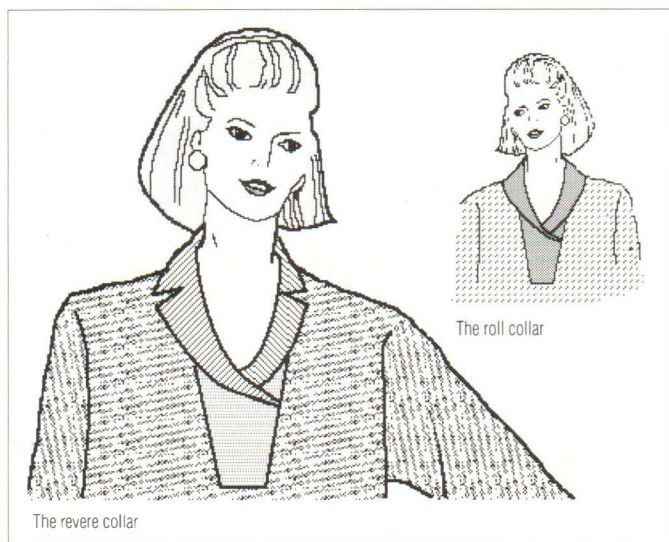
To Make Up: Bring 18 MB Ns to WP. With right side facing, pick up and hang behind latches centre neck selvedge of second collar piece. With wrong side facing, hang insertion in latches. Pull needles back so that the insertion stitches remain in the closed latches and the selvedge edge slides forward and off the needles (you may have to do this one needle at a time). K1 row at loose tension and latch off.

¹Note: If you use a garter bar or lecca comb you will see that there is no need to break the yarn. Hang collar alongside and lift insertion over.

Hand sew first collar piece to cast on edge of insertion. Hand sew side of insertion to envelope extension. Collar is now ready for linking or backstitching to neck. To complete, sew two buttons on outside of insertion, at stitches 3 and 9 from outside edge of collar.



The long 'V' collar with a tab front



The roll collar

The revere collar

FABRICS AND STITCH STYLES

It is not easy to find single bed fabrics suitable for collars. They need to be firm enough to hold their shape, sit flat and look attractive from both sides. Small all-over tuck, slip, possibly fine lace and weaving (which may need to have a bound edge hand sewn later) are the most likely choices. An accurate tension reading and a few minutes with a calculator enable one to switch fabrics within a collar shape with comparative ease.

REVERE COLLAR

The collar fits the deep blunt neck of the cocoon dress and uses a basic tuck stitch. Card 1 locked, carriage set to tuck to right, knit to left. The fabric is soft enough to fold and sit well and gives a nice frame to the face.

In fine 4 ply (3 ends R88/2 wool worsted), 22 sts and 56 rows = 10cm. In waste yarn, cast on 19 sts and knit several rows ending CAL. Using MC and MT, K1 row.

Set RC at 000, K1 row to select pattern, set right tuck button. K10 rows. Inc 1 st at each end of next and every foll 10th row until 39 sts. K straight to RC 161.

Insert Revere: **At RIGHT bring 10 needles forward to 'C' position so they knit but not tuck and K2 rows. With ravel cord knit 10 sts manually at right selvedge. On next row bring same 10 needles forward to C position, con-

tinue in pattern** until RC shows 200.

Shape Collar: *Work 20 rows shaping sequence: on the next 4 alternate rows on left, hold 9; 8; 7; 8 Ns. 7 Ns remain in WP. Knit 12 rows across all Ns*. Repeat from * to * until 4 shapings

have been completed. K until RC shows 286. Mark centre back. K until RC shows 304. Rep from * to * 4 times as before. K until RC shows 425. Insert second revere as from ** to ** and K until RC shows 476. Dec 1 st at each end of next

DIAGRAM 1



and every foll 10th row until 19 sts remain. K until RC shows 576. Collar completed, take off on to waste yarn.

NARROWER VERSION

Increases/decreases are worked at each end on every 16th row, increase to a total of 31 stitches. At RC 200 work 20 row shaping sequence 4 times: on the next 4 alternate rows on the left hold 9; 5; 6; 5 needles — 6 Ns remain in WP. K12 rows across all Ns. RC 286, mark centre back and K until RC shows 304. Repeat the 4 shaping sequences. K until RC shows 480. Dec 1 st at each end of next and every foll 16th row 6 times (19 sts remain). K until RC shows 576. Collar completed, take off on to waste yarn.

ROLL COLLAR

As either of the above, knitting straight to RC 200 before shaping and to RC 476 after shaping.

MAKING UP

Press to enhance curve. Purl side is the right side when stitched into neckline. Place right front over left, tack together. Place in neck, sewing both sides of right collar in opening as far as dress marker at RC 292. On the inside sew both sides of left collar to the same point. Crab stitch from purl side around outside edge of collar, crocheting over any casting off threads of revere collar as you go.

Now to finish with an interesting variation for a high round neck.

SHAPED TURNED DOWN COLLAR

In fine 4 ply, cast on in full needle rib the number of stitches needed for neck, 131, plus an extra 14 for the shaped front, a total of 145 MB, 144 RB. Cast on, hang comb and weights and continue in rib T3/3 until RC shows 6. Dec 1 st fully fashioned (use 3 pronged tool) at each end on each bed on next and every foll 6th row 7 times in all, *at the same time* when RC shows 31 *place all needles beyond '0' and from '0'-28 on carriage side to HP. Short row over the remainder, placing 4 needles on each bed to HP on alternate rows 9 times in all. RC49, K across all Ns*. Reset RC to 31 and repeat from * to *. Mark centre stitch (this is centre back of collar).

Knit open ended envelope or flange: On MB at stocking stitch tension (T5) K4 rows. Break yarn. On RB at stocking stitch tension, K4 rows. Using waste yarn, K4 rows on MB, break yarn. On RB, using waste yarn, K4 rows. Set carriage to knit circular and knit at least 16 more rows followed by two in rib. Waste knit and release.

This style looks very good with a series of stripes included in the first 16 rows. To sharpen the appearance of them, K1 row full needle rib followed by one row on MB only.

Join seam neatly and position it at centre front and marker to centre back. Link or backstitch to enclose neck edge.

SHOWS AND OPEN DAYS

The Southern Knitting & Needlecraft Exhibition

Venue: Bristol Exhibition Centre, Bristol

Dates: 18th-20th March

Highlights: Great range of trade stands; demonstrations; professional fashion shows; lectures on a variety of topics

Tickets and further details: Note: Reductions for advance booking and for OAPs available. Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU Tel. 0272 701370

Rochester Knitwear Day

Venue: Medway Adult Education Centre, Rochester

Date: 13th March

Highlights: Packed schedule of lectures and master classes as well as fashion shows; demonstration of steaming by In-Ex; stands of designers and supplies. Lecturers include Ann Brown, Carol Chambers, Anne Kent and Wendy Damon

Tickets: £2.00 for entrance and fashion show; £5.00 for entrance, fashion show and lectures; Master classes £6.00 each
Further details: Medway Adult Education Centre, Eastgate, Rochester, Kent ME1 1EW Tel. 0634 845359

CLASSES AND WORKSHOPS

Angus, Scotland

Topic: Workshops to create a made to measure skirt and jacket suit in mix

KNITTERS' DIARY

and match styles. Suitable for all machine knitters regardless of ability.
Dates: Sunday March 6th + following 3 Sundays

Further details: Send an SAE to either Mrs S. Galloway, Forfar Knitting Centre, 103 East High Street, Forfar, Tayside Tel. 0307 468151 or Mrs Ishbel Sheriff, Knitting Matters, 18 North Loch Road, Forfar, Tayside Tel. 0307 464660

Cut and Sew Workshop Class

Venue: The Old Rectory, Fittleworth, W. Sussex

Dates: Monday 7th-Friday 11th March

Topics: Using your machine knitted fabrics like a dressmaking fabric; using

paper patterns and the sewing machine; basic techniques. At the end of the course you will have completed a cut and sew waistcoat and have a collection of samples for future reference. Preparation instructions and a list of equipment will be provided

Further details: Contact Virginia Williams-Ellis, The Old Rectory Adult Education College, Fittleworth, Pulborough, W. Sussex RH20 1HU Tel. 0798 8739797. You can also talk to the tutor, Pam Turbett on 0730 893654

Kaffe Fassett Lecture and Workshop

Venue: Medway Adult Education Centre, Rochester

Dates: Lecture Friday 22nd April; Workshop Saturday and Sunday 23rd and 24th April

Highlights: Lecture will be illustrated with slides and give an insight in to Kaffe's wonderful way with colour.

The two-day workshop will give students an opportunity to experiment with colour under Kaffe's instruction. Yarns for the workshop are being supplied by Rowan Yarns

Tickets: The lecture, including a glass of wine is £7.00. The two-day workshop fee is £130.00 including coffee, tea and a lunch on each day. A deposit of £50.00 will book one of the limited places (balance can be paid later)

Non-machine knitters: The lectures and workshops would be of interest to anyone who is involved with textiles — including embroidery, rug making etc. as the concentration is on working with colour

Further details and booking: Medway Adult Education Centre, Eastgate, Rochester, Kent ME1 1EW Tel. 0634 845359

CALLING ALL CLUB LEADERS, TUTORS AND LOCAL SHOW ORGANISERS

If you would like to promote your club or event, don't forget to send us full details, approximately three months in advance of the event date! Letters should be marked 'Clubs, Classes, Shows' and addressed to Machine Knit Today at 61 Daffodil Court, Ty-Canol, Cwmbran, Gwent NP44 5JG

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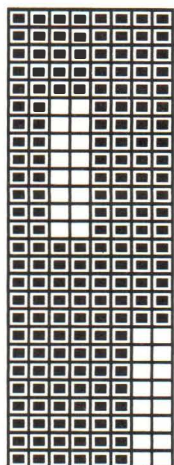
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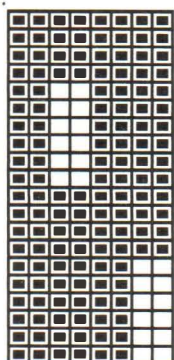
***On sale
27 January
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Pauline Falk shares a collection of inspirational stitches, which can be made with a little help from the garter bar

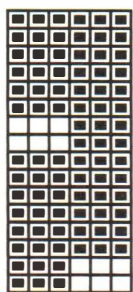
HONEYCOMB 1



HONEYCOMB 2



HONEYCOMB 3



Falkberry Stitch

AND FRIENDS

Before I purchased my first knitting machine I hand knitted; not very well I must admit, and each garment seemed to take forever to complete. But I could always be spurred on by the thought of my next garment and the ideas for these usually came out of popular women's magazines — that 15 to 20 years ago always seemed to include a pull out section on knitting. I feel quite sad that many of these magazines now find knitting a topic not worthy of mention.

THE COLLECTION STILL INSPIRES

These pull out sections I collected and I would spend many a Sunday afternoon browsing through them with visions of wonderful garments I was going to knit. Over the years I have lost many, when we have moved house or

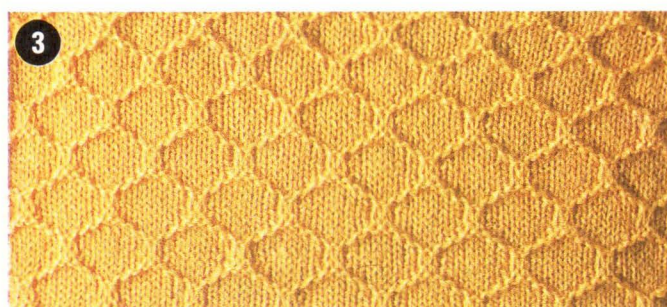
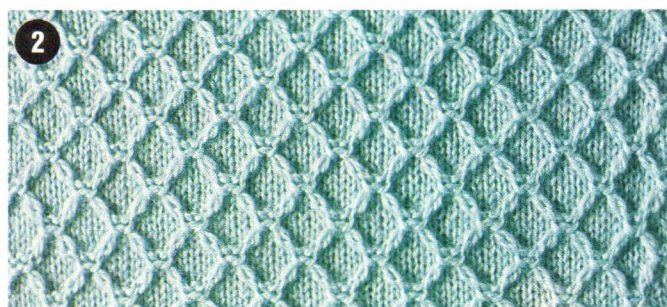
have lent them to friends who never returned them; but still I have a pile of favourites that provide on-going inspiration.

This inspiration now comes in the form of stitches. Stitches that once I struggled with on two needles now have new meaning with my increasing understanding of knitting.

A FEW FAVOURITES

One of my favourites was honeycomb stitch. This stitch can be accomplished with the use of a garter bar. I have included this stitch and two other variations for you to try.

All three stitches involve turning your work throughout the garment. Try knitting a baby's or child's garment first. It is an ideal way to practise your turning skills.



COMMON WORKING PRACTISES

PLEASE NOTE: The cards for these patterns include extra rows. These are not knitting rows but have been inserted to allow for movement of the carriage when you turn and have to 'free ride' across the bed to pick up the yarn again. *Carriage set to slip throughout for all three patterns.* Do not take the machine off the slip (part/empty) setting, any stocking stitch rows are built into the card. You may wish to put a mark on your card to remind you to turn or mark a buzzer if you work on an electronic. Pattern 3 involves hand tooling.

HONEYCOMB STITCH NUMBER ONE

Eight stitch pattern repeat (see diagram). Knit the rib for your garment, transfer the rib stitches to the main bed. K1 row, turn your work. K3 rows and turn back.

Set your machine to slip (part/empty) on row one.

The pattern will slip for eight rows. Turn the work and K3 rows. Turn the work back and K8 more rows slip on the alternate group of needles. Turn and K3 rows. Turn back. Repeat from * to *.

Try working the three purl rows in a second colour.

HONEYCOMB STITCH NUMBER TWO

Eight stitch pattern repeat (see diagram). Allow two extra stitches for seaming. As with the first honeycomb stitch, knit your rib and transfer the stitches to the main bed. K1 row then turn. K1 row, turn your work back. Set your machine to slip (part/empty) with the pattern on row one.

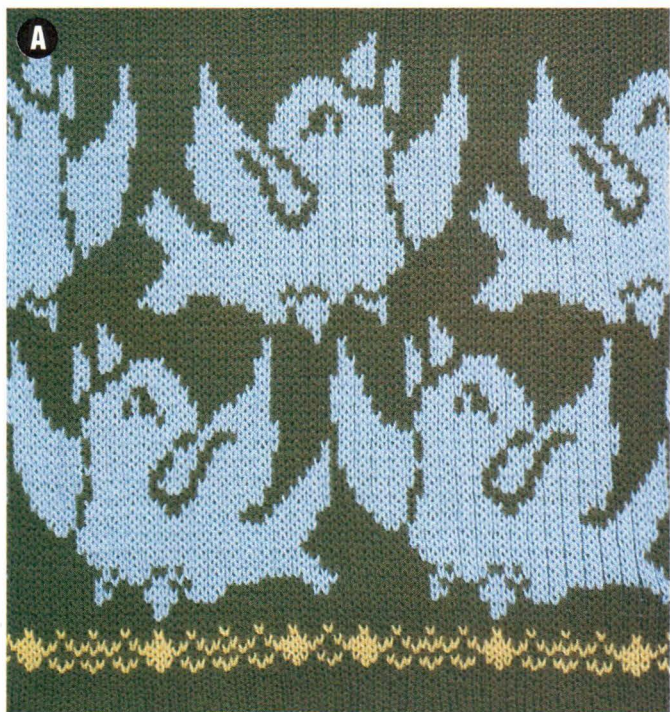
The pattern will slip for six rows, then it will knit one row stocking stitch. Turn the work and K1 row. This will form the garter stitch ridge. Turn the work back and K6 more rows slip on the alternate group of needles, then one more row stocking stitch. Turn the work and knit the one row garter stitch. Turn back. Repeat from * to *.

Try different colour variations; change your colour every second row in the backing, keeping the garter stitch ridge in a strong contrast colour.

HONEYCOMB STITCH NUMBER THREE

Six stitch pattern repeat (see diagram). Allow two extra stitches for seaming. As with the previous two patterns knit the rib for your garment, transfer to the main bed and K1 row. Turn your work and set the machine to slip (part/empty) with the pattern set on row one.

Slip 2 rows, turn the work back and K4 rows. Turn back and pick up the loops from the first two slip rows and place on to the centre needle. K2 more rows slip over the stitches that have been picked up and turn work back. Repeat on the alternate pattern group. Repeat from * to *.



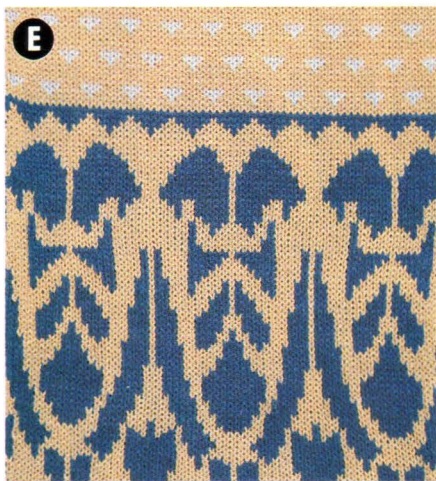
Stitch Pattern

Library

13 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

The first hint of spring can be accompanied by the odd bright, sunny day, which shows up the dull, dark corners of the room. This makes it a popular season for decorating! It was ideas and designs from decorating themes that inspired the Stitch Library this month. Many of the patterns were based on stencil borders — of the wall and furniture painting kind. Of course, once you start manipulating them into fabrics and stitches, they take on a life and identity of their own — some becoming less stylised and more fluid — others inviting a combination with other stitch patterns. The selection here includes styles for all occasions, — from new spring cushion covers to pram blankets — from lady's dressy Fair Isles to casual men's wear. Whatever make or model of machine you own, we hope you'll find a selection for your spring knitting here.



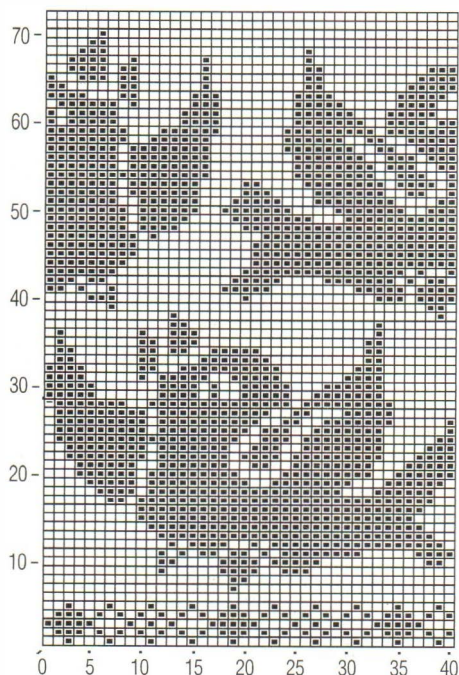


BLUEBIRD BORDER

Pattern A 40 stitches x 71 rows

Designed for Passap/Pfaff Duo machines or Japanese electronic machines, the bird could be worked on other models as an intarsia design.

Our bold sample was worked in double jacquard (back or ribber bed set for alternate needles working — like 1x1 rib — knitting on every row) in 4 ply yarns. Mink was used as the main colour, with a border of camel and the birds in blue.

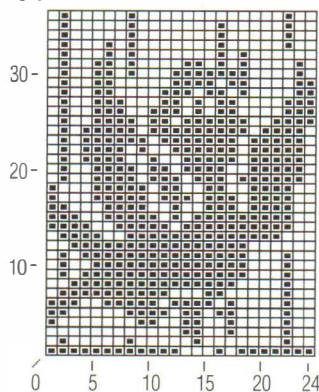


BLUEBIRD CHECK

Pattern B 24 stitches x 36 rows

Designed for Japanese punchcard machines, but with an easy modification for 30 stitch repeats (which could be used twice across on 60 stitch systems). The birds form a pretty border for baby furnishings — blankets, shawls, cot trims or quilts. We worked in Bramwell 4 ply as a Fair Isle in Cream and Blue. Suitable Adaptations:

1. The single motif adaptation is featured in our Adapt-a-Pattern baby jacket on page 50. Of course, the motif version can be worked by any machine which has a minimum stitch repeat of 24 stitches.
2. To work as a 30 stitch repeat, take the boxes (vertical lines) outside the bird motifs — adding an extra 3 stitches in at either side of the bird.
3. A counterchange design could also be attractive. Repeat the bird on the punchcard, but facing in the opposite direction and moved over by 12 stitches.



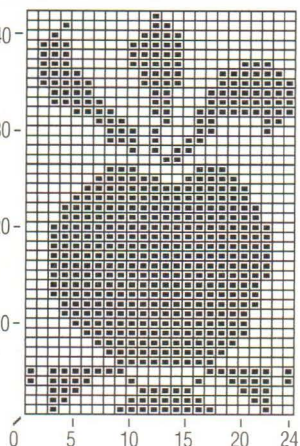
APPLE STENCIL BORDER

Pattern C 24 stitches x 42 rows

This design for punchcard machines was inspired by domestic stencils, but looks equally attractive as a border on a garment. 30 or even 40 stitch repeating designs can be easily developed by adding blank stitches either side of the apple, perhaps adding small diamond, or even leaf motifs into this new blank area to avoid long floats.

The sample was worked as Fair Isle using Sandstone in Feeder 1/A throughout and changing colours in Feeder 2/B thus:

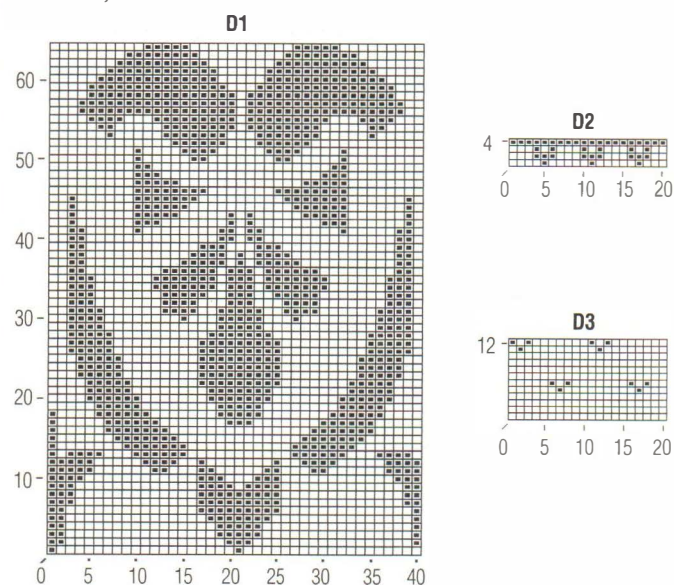
Using Medium Sky, K5 rows; Using Mink, K 21 rows; Using Leaf Green, K16 rows.



STENCIL COMBINATIONS 1

Patterns D1, D2 and D3 40 stitches x rows desired

The largest border was an adaptation of a decorating stencil, which when knitted looked dramatic, but rather unfinished without any further patterning. As an all-over design, it might be rather overpowering, but a combination of a small horizontal border followed by a discreet Fair Isle design co-ordinates the look. The whole of the sample was worked in double jacquard, using the patterns in sequence. To complete a garment, the last stitch design can be made into a repeating card (for Duo) or programmed as an all-over pattern (for electronics).

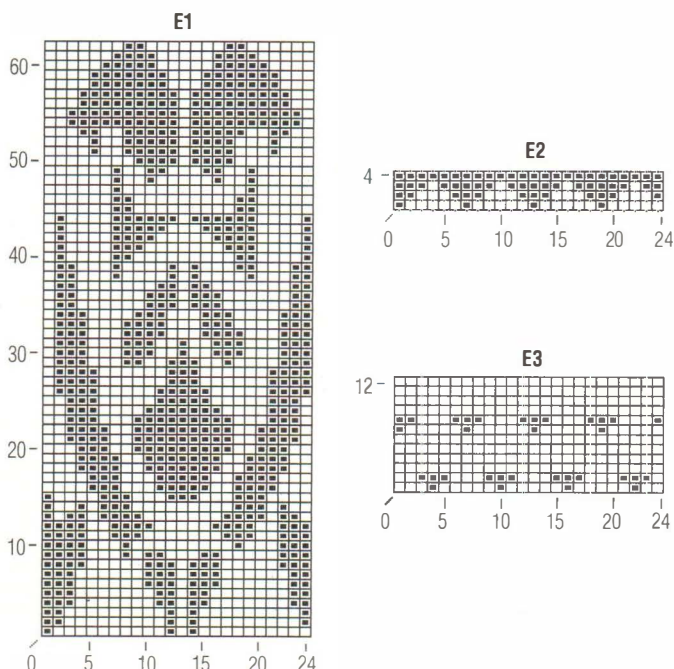


STENCIL COMBINATIONS 2

Patterns E1, E2 and E3 24 stitches x rows desired

Actually only pattern E1 is a 24 stitch repeat. Patterns E2 and E3 are both 6 stitch repeats, so could be used on a variety of machines, from 12 stitch punchcards to 60 stitch electronics.

We had to adapt the dramatic border from D so that all makes and models of machines could use it. For a 30 stitch repeat, add 3 stitches either side of the main motif and develop the smaller in between motifs for continuity. We worked in Fair Isle, changing shades of blue.



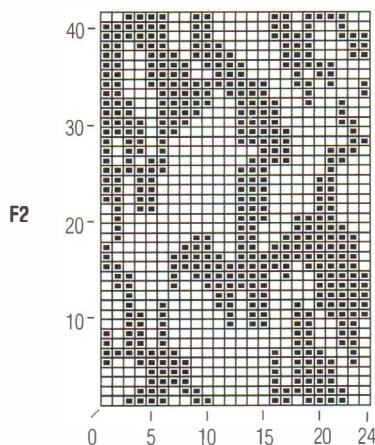
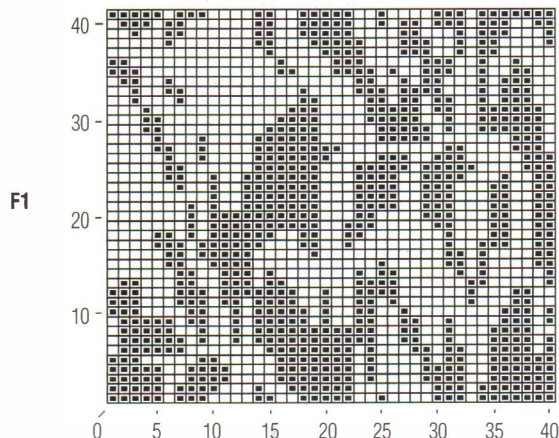
MARBLING

Pattern F1 40 stitches x 41 rows

Designed for Duo machines or electronics, the design was developed from the marbling painting technique so popular for walls and furniture at present. It makes a fabulously dramatic knitted textile which could be used in numerous ways. In high contrast colours it could make a wonderful tunic or jacket fabric. Other looks would be possible by combining smooth and textured yarns or plain yarns with spot dyed or colour blended contrasts. Sample F1 was worked in double jacquard full needle rib, BB set to BX plus an arrow key (III setting for Japanese electronics).

Pattern F2 24 stitches x 41 rows

Simply narrowing the design and re-forming the pattern overlap created a similarly interesting abstract pattern for 24 stitch punchcard machines. We worked this sample as Fair Isle in two shades of blue 4 ply.



STYLISTED FLORAL

Pattern G 24 stitches x 74 rows

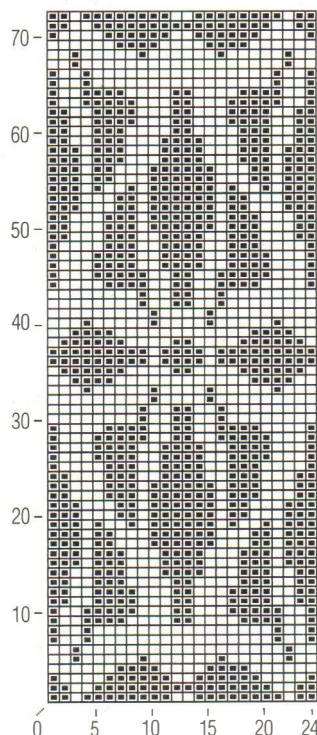
Florals have been highly developed and stylised for a wide variety of furnishings — indeed in some colour combinations, it would be difficult to work out this design's origins. As this is quite a simple repeat, it could be easily adapted for larger systems, but would lose most of its definition if it were worked much narrower.

We worked it as a Fair Isle, using Nep as MC and Dark Blue as C.

Suitable Adaptation:

Try colour changing on a constant background, change colours in Feeder 2/B thus:

K5 rows Mink; K14 rows Mid Blue; K13 rows Light Blue; K5 rows Mink; K5 rows Camel; K14 rows Mid Blue; K13 rows Light Blue; K5 rows Camel. Repeat from * to * throughout.



PENNSYLVANIA FLORAL

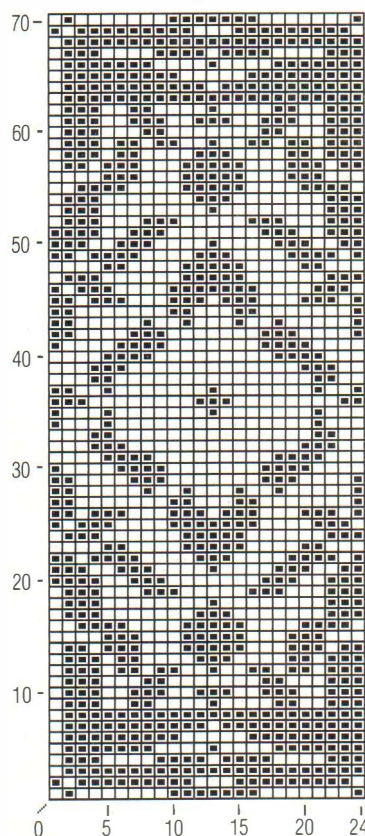
Pattern H 24 stitches x 70 rows

Designed for punchcard machines, inspired by Pennsylvania furniture stencils, this design has lots of potential for colour change and usage. We worked just 3 variations:

Sample H1: Using only a part of the pattern as a border. Mink used as MC in feeder 1/A throughout and colours changed in feeder 2/B thus: K6 rows Dark blue; K12 rows Mid Blue; K16 rows Light Blue. Continue rest of the garment either plain, or in another smaller repeating pattern (not necessarily Fair Isle).

Sample H2: Used as a straightforward two colour Fair Isle repeat in Mid Blue and Sandstone.

Sample H3: Colour changes introduced into the design used as an all-over repeating pattern. Pale Blue used in Feeder 1/A throughout, colours changed in feeder 2/B thus: K6 rows Cream; *K12 rows Camel; K34 rows Mink; K12 rows Camel; K12 rows Cream*. Repeat from * to * throughout.



STYLISTED MAGNOLIA

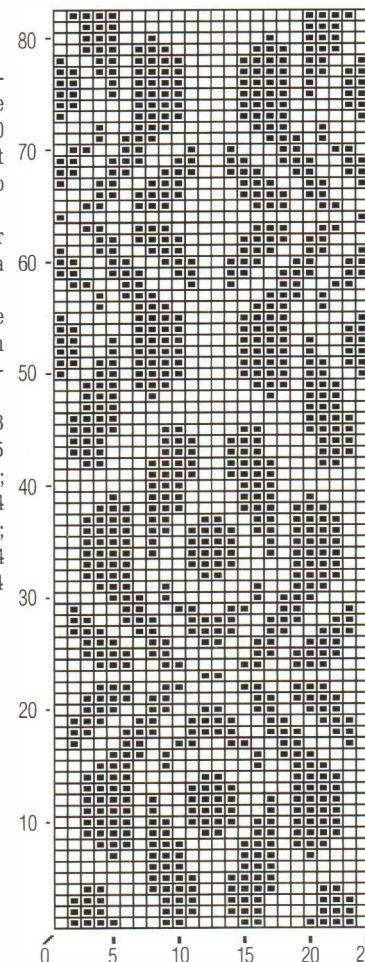
Pattern I 24 stitches x 82 rows

Designed for 24 stitch repeating systems, but stitches could easily be added or deducted to obtain both 20 and 30 stitch repeats — don't forget to amend the rows if you wish to keep proportions similar.

Sample I1: Worked as a simple Fair Isle using Cream and Camel for a sophisticated look.

Sample I2: Worked as a Fair Isle with colour changes, using Cream in Feeder 1/A throughout and changing colours in Feeder 2/B thus:

K4 rows Mink; K4 rows Camel; K8 rows Sandstone; K4 rows Mink; K5 rows Camel; K8 rows Sandstone; K4 rows Camel; K4 rows Mink; K4 rows Camel; K8 rows Sandstone; K4 rows Mink; K5 rows Camel; K4 rows Mink; K8 rows Sandstone; K4 rows Camel. Repeat as desired!



CORNFLOWER BASE

Pattern J 30 stitches or 24 stitches x 23 rows

This highly adaptable pattern started life as a stylised cornflower furnishing design! As the rows are the same for either stitch repeat, the sample variations can be used on a variety of machines.

Sample J1: Used with the 30 stitch repeat. Worked in Fair Isle on a background of Mid Blue, colours were changed in feeder 2/B thus:

K10 rows Mink; K10 rows Camel; K3 rows Sand. Repeat these 23 rows throughout.

Sample J2: Used with the 24 stitch repeat. Worked as a border design in Sandstone and Blue with a stripe line added as a demarcation after one repeat of the pattern.

Sample J3: Used with the 24 stitch repeat, with colour changes. Adriatic (blue) used in Feeder 1/A throughout and colours changed in feeder 2/B thus:

K10 rows Light Blue;

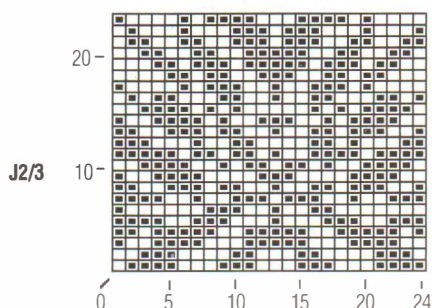
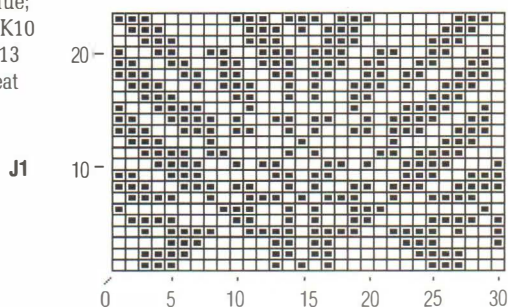
K13 rows Cream; K10

rows Mid Blue; K13

rows Cream. Repeat

these 46 rows

throughout.



WALLPAPER SCROLLS

Pattern K Variations given for 24 stitch and 30 stitch repeating systems. As its name suggests, it was inspired by an old wallpaper print, but makes an extremely interesting Fair Isle design.

Sample K1: Worked from the 24 stitch repeat card in Fair Isle. Camel used in feeder 1/A throughout and colours changed in feeder 2/B thus:

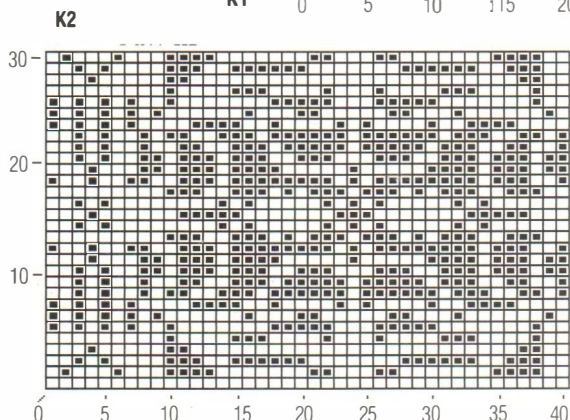
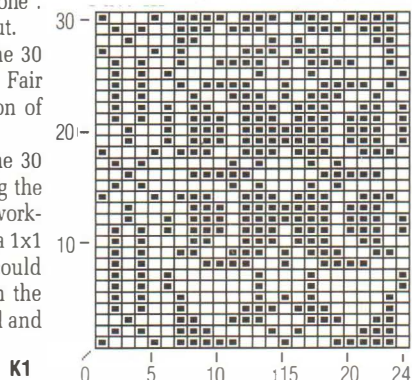
K3 rows Sandstone; *K4 rows Mink; K9 rows Mid Blue; K7 rows Light Blue;

K4 rows Mink; K6 rows Sandstone*.

Repeat from * to * throughout.

Sample K2: Worked from the 30 stitch repeat as a two colour Fair Isle, using a soft combination of Cream and Camel.

Sample K3: Worked from the 30 stitch variation, but doubling the length (use elongation) and working as double jacquard with a 1x1 rib backing — so 4 ply yarns could be used for a bold effect in the colour combination of Camel and Light Blue.



STARBURST STENCIL

Pattern L1 24 stitches x 50 rows

Designed for 24 stitch punchcard machines, but as you can see from its variation, elements of the design can be re-arranged, added to or omitted for a variety of effects.

Sample L1: Worked as an all-over Fair Isle using Light Blue and Camel.

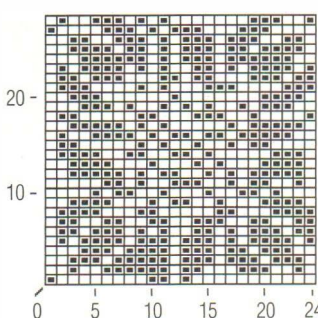
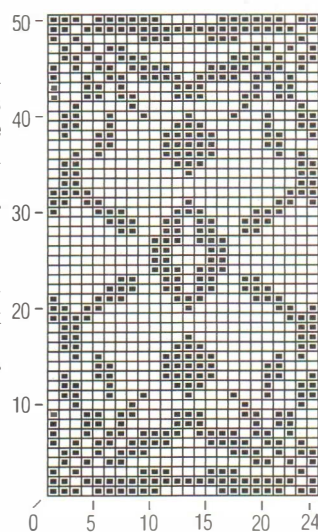
Pattern L2: 24 stitches and 28 rows

A re-arrangement of pattern L1 concentrated emphasis on the starburst effect that the first fabric revealed.

Sample L2: Worked as an all-over Fair Isle using Sandstone and Mink.

L1

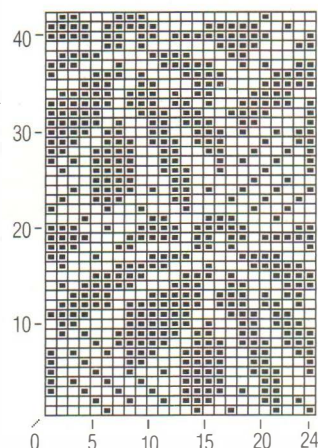
L2



DAISY REPEAT

Pattern M 24 stitches x 42 rows

Developed from a stencilled daisy border, repeating and counter-changing, plus a few additional stitches to minimise floats, this all-over design has been knitted as a Fair Isle in Camel and Cream.



DAISY CHECKS

Pattern N 24 stitches x 16 rows

Designed for 24 stitch repeats, but turn it on its side and omit a stitch and you will have a 15 stitch repeat that can be used on 30 or 60 repeating systems.

This is one of those deceptively simple patterns that can be used on a variety of garments or even furnishing styles. It would look lovely as a dressy fabric, in a plain yarn and lurex combination — perhaps for a short evening jacket. Floats are small and so is the design, so it could easily be used on children's tops or babywear — as an all-over pattern, or a border (commence at row 8 and end at row 8 for a border).

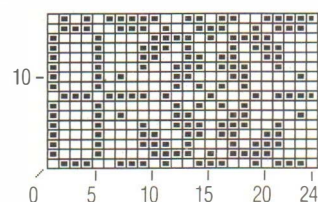
We worked a Fair Isle design using Mink and Mid Blue.

Suitable Adaptations:

1. Counterchange the repeats, by moving them 12 stitches over.

2. For double jacquard or garter stitch, omit the vertical and horizontal lines which form the checks and arrange the daisies as set, or counterchanged.

3. Omit the checks, add in a bird's-eye backing and you can knit this as a tuck stitch or a thread lace design!



STYLISTED TULIPS

Pattern O Two different stitch repeats given

Looking through the more formal stencil borders, wallpaper and textile designs, formal flowers with a stylised resemblance to tulips are common, but used in a very versatile manner. Knitwear takes very kindly to such formalisation, which can be intensified or softened by colour treatments.

Pattern O1 24 stitches x 28 rows

Worked as a colour changed Fair Isle, using Cream in feeder 1/A throughout and changing colours in Feeder 2/B thus:

K12 rows Mid-Blue; K10 rows Light Blue; K6 rows Mink. Repeat these 28 rows throughout. *Note:* the use of even row colour changes means that a single bed colour changer could be used to speed up the knitting. Check directions for your colour changer, as some would require the design to be punched or used negatively to facilitate easy change overs.

Pattern O2: 20 stitches x 27 rows

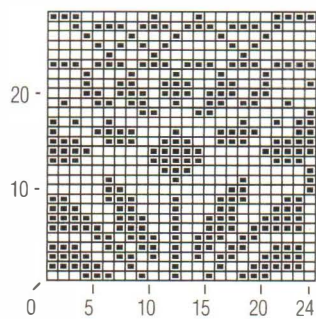
This can be used on Passap/Pfaff Duo systems or on 60 stitch machines, like Singers.

Sample O2: Worked as a series of Fair Isle borders to create an all-over Fair Isle design. Counterchange the second repeat if desired for a slightly less arranged look. Sandstone used in Feeder 1/A throughout and colours changed in Feeder 2/B thus:

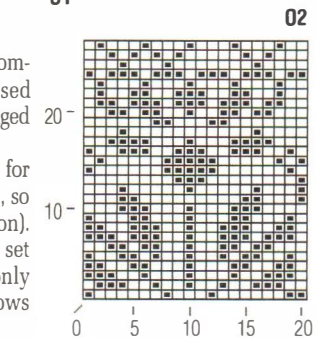
K12 rows Mid-Blue; K10 rows Light Blue; K5 rows Mink. Repeat these 27 rows throughout.

Sample O3: Worked from pattern O2, this time as a border to a plain fabric. Commence on row 24 of punchcard. Mink used in feeder 1/A throughout and colours changed in feeder 2/B thus:

K4 rows Sandstone. Lock card and set for plain knitting (but still select/memorise, so you are ready for the next Fair Isle section). K2 rows plain Mink. Release card and set carr for Fair Isle, still changing colours only in Feeder 2/B — K10 rows Adriatic; K8 rows Mid-Blue; K5 rows Light Blue.



O1



O2

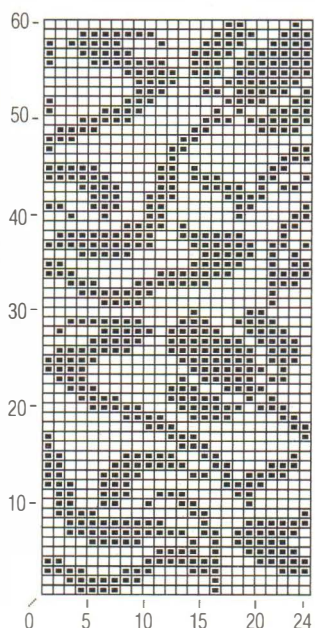
CLIMBING FLOWERS

Pattern P1 24 stitches x 60 rows

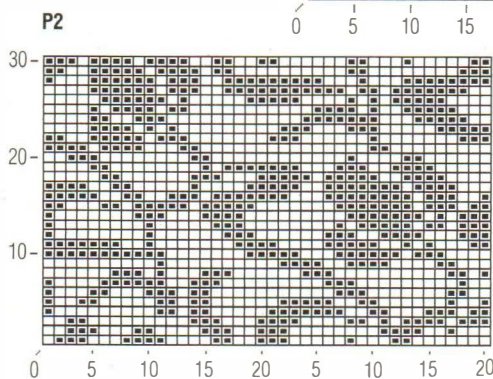
A counterchange design of climbing flowers for punchcard machines. Another wonderful design to 'colour in' afterwards with textile paints or crayons — or use a colour change yarn as the contrast. The sample was worked in Camel and Cream Fair Isle. There are occasional long floats, but they are quite reasonable for an adult garment.

Pattern P2 40 stitches x 30 rows

A variation on P1 designed for Passap/Pfaff Duo machines or electronic machines. We worked in double jacquard, with the back (ribber) bed needles knitting throughout, which elongated the pattern and made it look generally quite large.



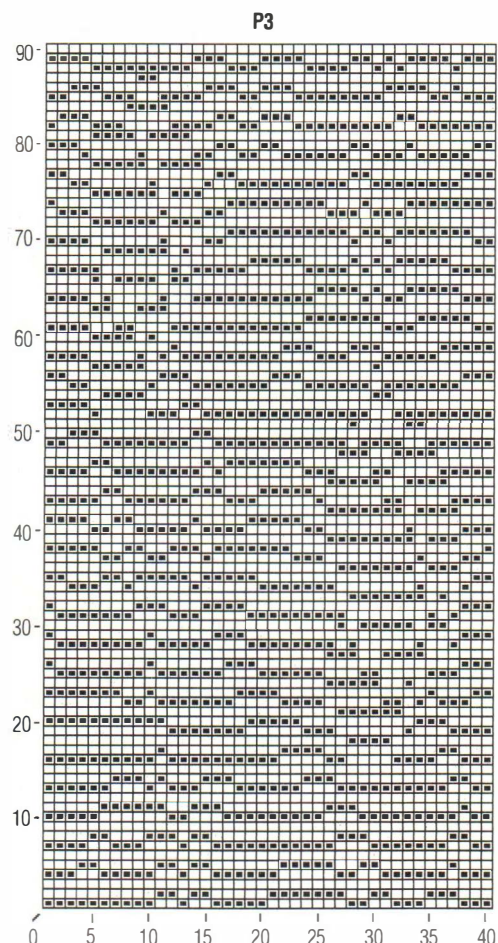
P1



P2

Pattern P3 40 stitches x 90 rows

A three colour variation of the last design — separating out the colours of the foliage from the flowers. In this form it can be used on Duo machines with Deco set to 2. For Japanese electronic machines, set double length. K2 rows background, 2 rows foliage (Camel in this case), 2 rows flower colour (Blue) throughout — i.e. 6 row repeat.

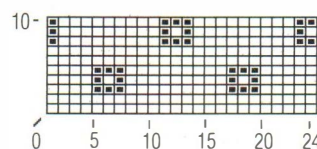


P3

BACKGROUND SQUARES

Pattern Q 6 stitches x 10 rows

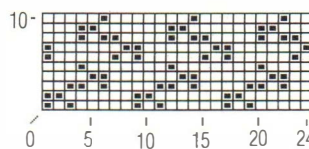
Several of the bolder border designs would look attractive in a garment which then continued in a smaller repeating design. This little square pattern could be used for just such a purpose, but when colour changed, is attractive in its own right. Try it as a means of using up all our oddments of contrast colours! We worked as a Fair Isle using 3 contrast colours, so we could knit each square (set) a different colour and yet, have a contrast yarn at the appropriate side of the machine ready for the next Fair Isle part!

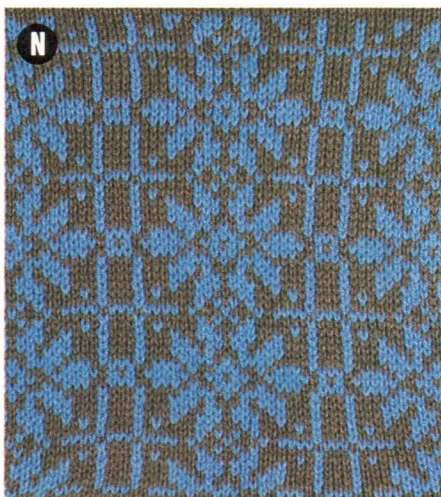
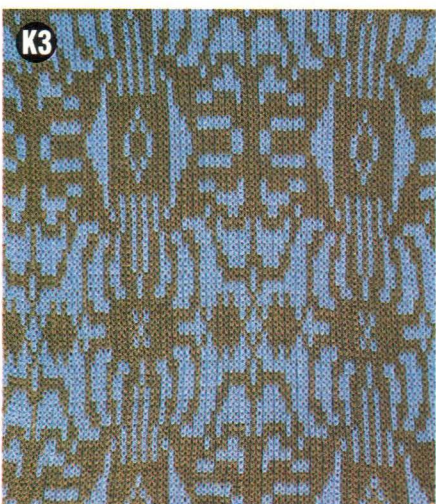
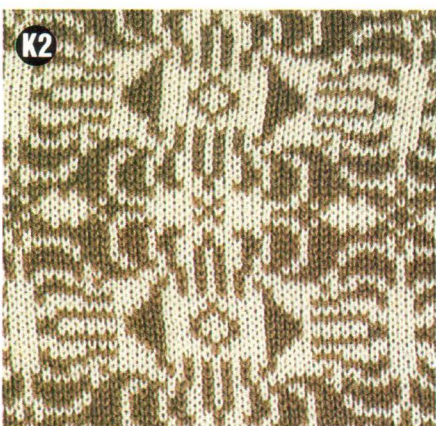
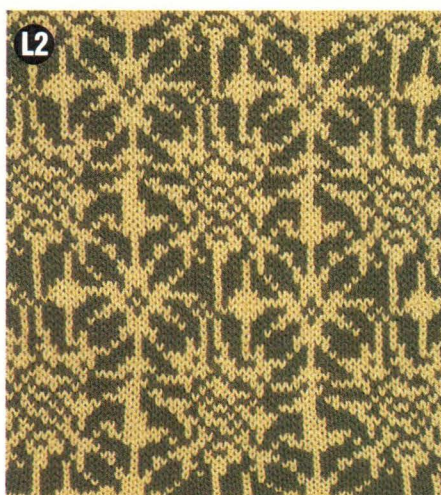
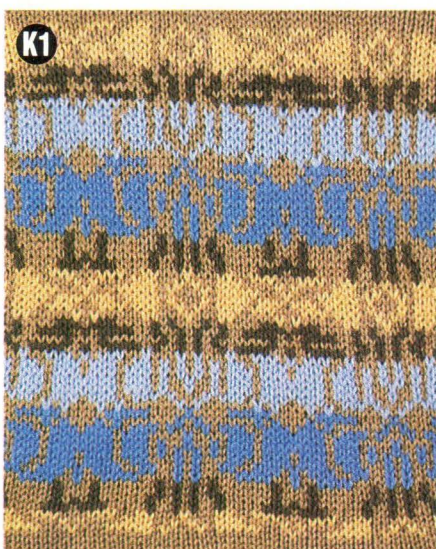


SQUIGGLES

Pattern R 8 stitches x 10 rows

Another tiny repeating design to add to a border, or use alone. We worked it in double jacquard! However, floats are not too long, so it makes a very acceptable Fair Isle design as well.



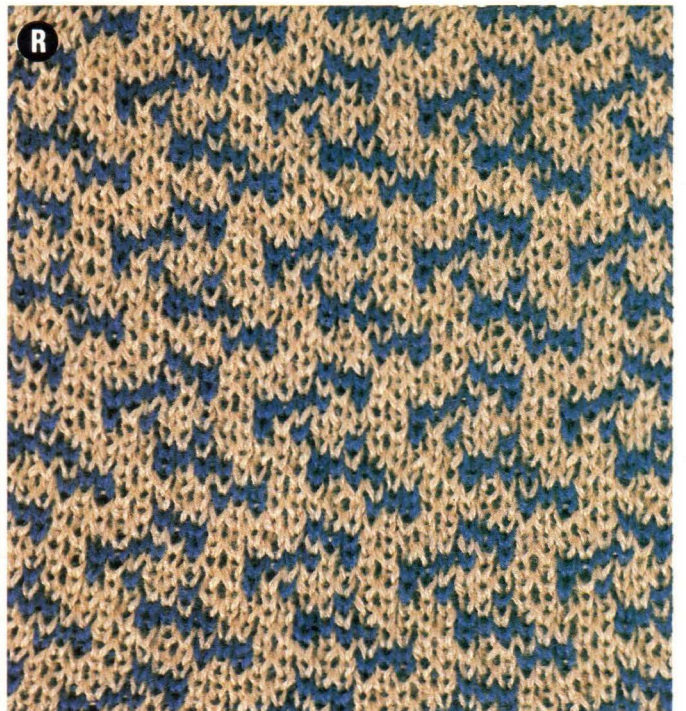


YARNS USED

We used a wide selection of Bramwell yarns:
Fine 4 ply: Shade 313 Light Blue, Shade 316
Mid-Blue; Adriatic (blue); Warm White;
Shade 420 Mink; Shade 416 Camel.

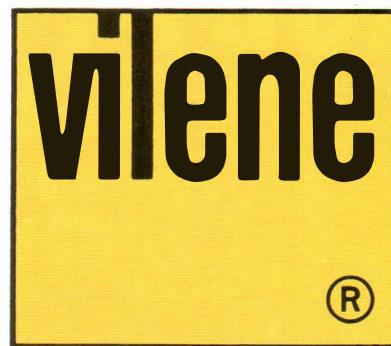
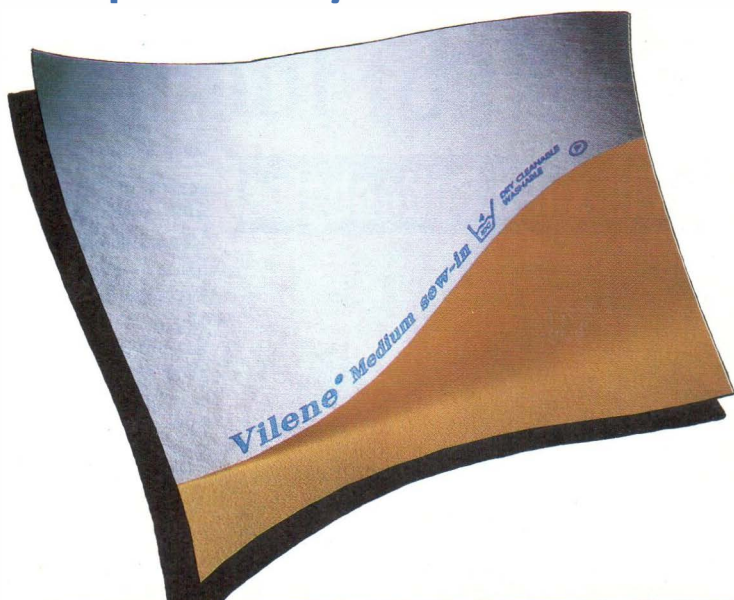
Duo Magic: Puffin Blue; Aran;
Wood Pigeon; Mink; Nep

If you have any difficulty in obtaining these
yarns, please contact F.W. Bramwell & Co Ltd,
Unit 5, Lane Side, Metcalf Drive, Altham,
Accrington, Lancs BB5 5TU.



Vilene Optima Silkysoft Iron-On. Vilene Ultrasoft Light Iron-On

Vilene Medium Iron-On. Vilene Ultrasoft Medium Iron-On. Vilene Firm Iron-On.



*...gives you
the edge...*

VILENE INTERFACING	FABRIC WEIGHT	SUGGESTED FABRICS
Optima Silkysoft Iron-On 327 - White 328 - Charcoal	Soft to Delicate	Silk, Sheer Fabrics, Viscose Blend, Extra Fine Cotton, Challis, Georgette, Very Fine Worsted Polyester
Ultrasoft Light Iron-on 308 - White 309 - Charcoal	Lightweight	Light Cotton, Polyester, Lightweight Wool, Soft jacket weights,
Light - Sew-in 310 - White 311 - Charcoal	Lightweight Pile fabrics	Seersucker, Polyester, Cotton, Velvet, Metallic,
Ultrasoft - Medium 315 - Fusible Medium - Sew-In 312 - White	Light to Medium Light to Medium	Wool, Wool blend, Gaberdine, Linen and jacket weight fabrics, Wool, Corduroy, Velvet and Metallics
Ultrasoft - Heavy Iron-on 316 - White Heavy - Sew-in 313 - White	Heavy Medium to Heavy	Coatweight, Heavy wool, Mixtures, Heavy Gaberdine, Coatweights, Wool, Gaberdine and Tweeds
Medium - Iron-on 304 - White 326 - Charcoal	Light to Medium	Crisp Cotton and Cotton blend,
Firm - Iron-on 305 - White Extra Heavy - Sew-in 239/240	Medium to Heavy Heavy	Heavier Cotton and Cotton blend, Waistbands and shirt collar applications. Heavier craft, Curtain fabric, Pelmet and tie backs
Superstretch - Iron-on 319 - White	Light to Medium	Stretch fabrics including Polyester, Cotton Jersey knitted and Double knit. Machine Knitting.
Wadding For fast accurate quilting X50		Jackets, detailed areas e.g. pockets, yokes, etc. Crafts, e.g. toys, cushions, accessories, bags, bridal, soft furnishings
Bondaweb Soft Adhesive attached to transfer paper bonds Fabrics together permanently 318/329	Most Fabrics	Applique, Wearable Art, Fashion, Crafts, Mending and Repairs

Not all interfacing are Vilene... Look for the Blue Edge Print

* "Edge Printing" does not apply
to craft, wadding products,
or Superstretch



Freudenberg Nonwovens Ltd.
Vilene Retail P.O. Box 3
Greetland Halifax HX4 8NJ
Tel: 0422 313131 Fax: 0422 313142

Please send me further details of Vilene products

Name _____

Address _____

VP5

Iron-On. Vilene Light Sew-In. Vilene Medium Sew-In. Vilene Heavy Sew-In

Vilene Optima Silkysoft Iron-On. Vilene Ultrasoft Light Iron-On

Step by Step

to Machine Finished Buttonholes

There are a variety of buttonholes that can be worked on either single or double bed fabrics that have finished edges when they are removed from the machine (albeit that you might have to slip stitch two fabric thicknesses together). The pictures illustrate double bed working, but you can work in exactly the same manner for single bed, except that you do not have to transfer stitches across from ribber to main bed.

CAST OFF AND CAST ON

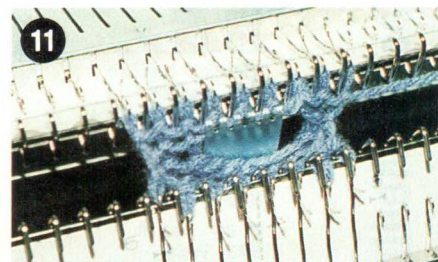
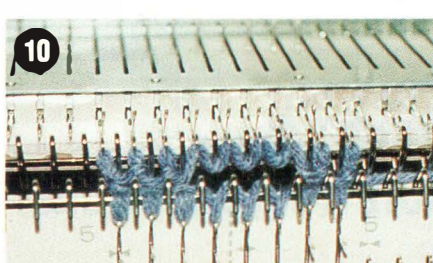
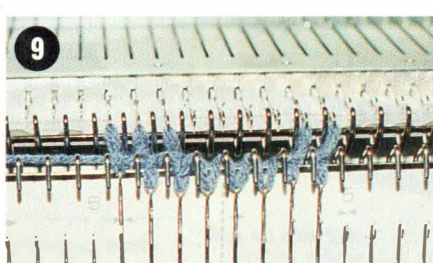
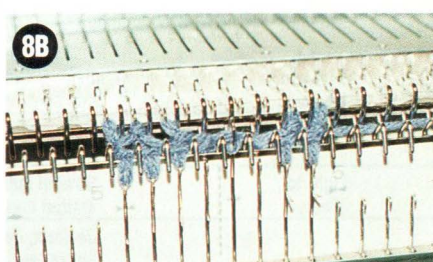
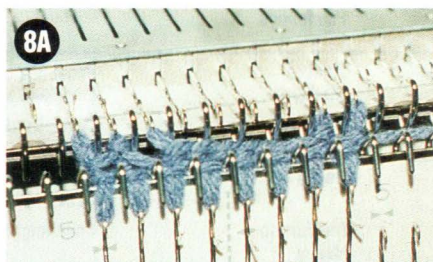
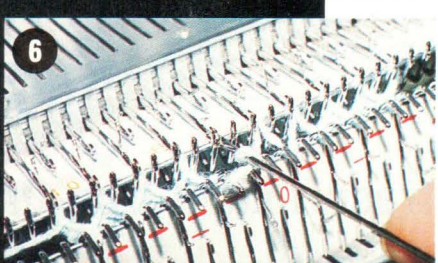
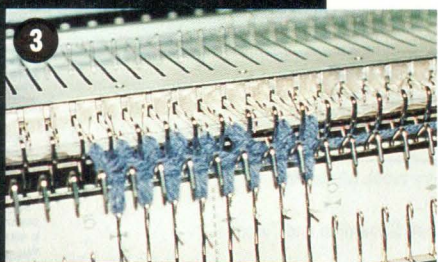
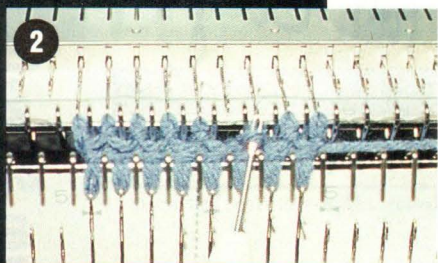
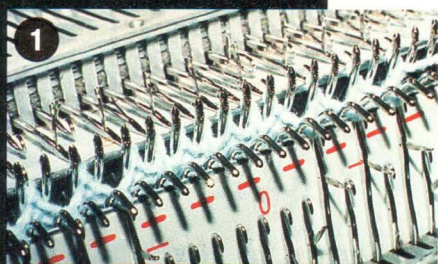
Step 1: If working in any rib set up (apart from tubular or circular) transfer stitches for buttonhole to main bed.

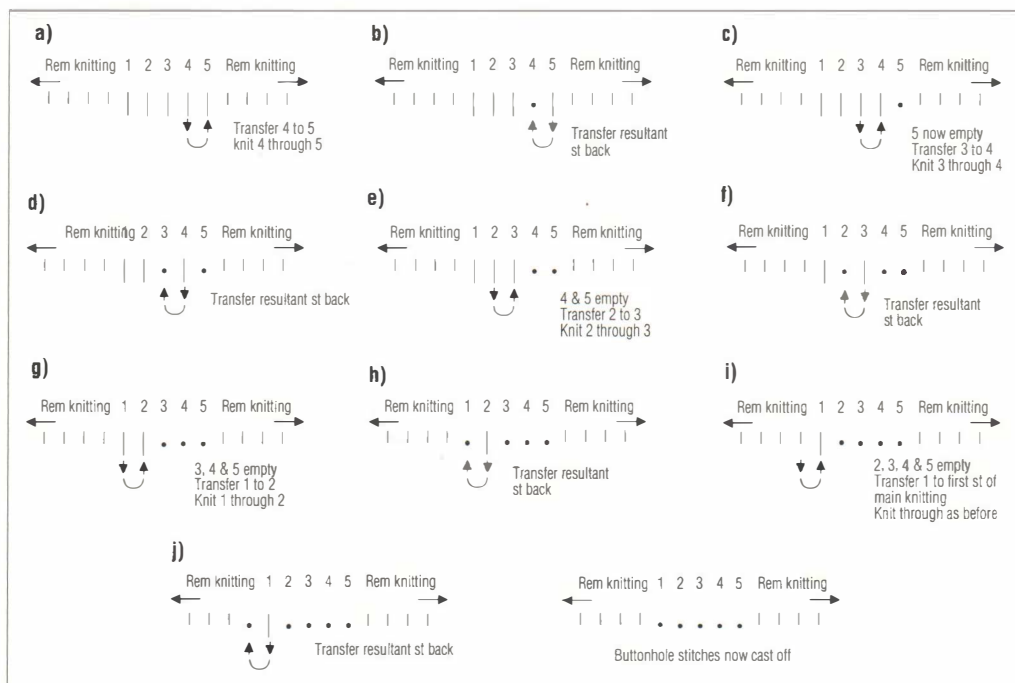
Step 2: Counting from right-hand needle of buttonhole set, transfer second stitch across to edge stitch. (Also see movement diagram).

Step 3: Pull the needle forward, so that you can knit the original stitch (once it goes behind the latch) through the newly transferred stitch. Transfer the resultant stitch one step to the left — so the empty needle is now at the buttonhole edge position (see movement diagram).

Step 4: Repeat Steps 2 and 3 until the width of buttonhole required has been cast off.

Step 5: If working on main bed, simply knit the next row — leaving buttonhole needles in work. For ribs, needles should





be re-arranged as required to resume the original arrangement. In either case, yarn loops over the empty needles.

Step 6: Re-form stitches from the loops using a transfer tool or double eyed

bodkin (as appropriate) by removing the loop and twisting it. Replace it back on to the needle and either repeat the procedure with every stitch — or, with alternate stitches (as once a loop of

thread is flanked by 'real' stitches, it will knit into a proper stitch on the next row). Hang a small claw weight under the buttonhole to facilitate smooth knitting of subsequent rows.

Step 7: The finished buttonhole worked in a 1x1 rib.

Differences for a Tubular (Circular) Band

Step 8: Do **not** transfer stitches between beds. Treat each bed separately and only transfer and cast off main bed stitches on main bed (8A), then ribber bed stitches on ribber bed (8B).

Step 9: Knit one row. Loops will be formed on either main or ribber bed, depending on your circular setting (our picture shows loops on ribber bed).

Step 10: Twist ribber loops (as given in Step 6). Knit one row. Loops now formed on the main bed — twisted ribber stitches have not knitted yet. Twist loops on the main bed (as Step 6) and to facilitate knitting the ribber 'twists', push the ribber buttonhole needles fully up. Knit the row.

Step 11: Hang a claw weight on ribber bed side of knitting. Push main bed needles forward, knit the row and then hang a claw weight on the main bed side (ribber claw weight cannot be seen, but it is there!).

Step 12: Buttonhole corresponds on each side of fabric, when removed from the machine (12A). Just neaten ends and slip stitch buttonhole edges together (12B).

This month's problems all come from one reader and mainly concern her Knitmaster SRP 50 ribber. But her first concern is about oiling and whether she is doing it properly.

OILING BASICS

She gives a very good description of the oil which she uses, which is a general purpose fine machine oil. It is however, a mineral oil very similar to the oil supplied with all Japanese machines — and those of you who have attended my lectures at any of the exhibitions will know that I only use and recommend Bellador (or Passap) oil, which, for a variety of reasons I consider to be better. [Editors note: Some of the Japanese manufacturers do not approve the use of this oil on their machines. If your machine is still under guarantee, we strongly advise you to only use the specific oil recommended by your manufacturer, to ensure that if you have any machine problems, they cannot be attributed to use of a different oil — perhaps invalidating your guarantee.]

She asks if there are any 'no oil areas' or should she oil everything that moves? The 'Golden Rule' is: the least oil you can apply the better, since too much will only attract unwanted dirt and fluff which will stick to the oil and cause unwanted problems. Because oil has the ability to 'creep', if you oil everything that moves you will find that, inevitably, you will end up with too much oil building up on some of the parts that are difficult to clean easily — and that will attract the damaging dirt. When you oil, always dry off as much of the old as possible before applying the new. When you re-oil, apply it to the front and rear

MACHINE WORKS

Peter Free answers readers' queries — from oiling to what a 'part' of the ribber does!

rails of the bed and to the needle butts rather than to the carriage so that the oil is spread by the action of the machine only to the parts that need it.

WHAT DOES IT DO?

Another of the problems mentioned in her letter is not really a problem so much as a request for information on what a 'part' of the ribber carriage is for. The part in question is a small spring loaded piece of metal at the centre of the underside of the carriage. This part is called a valve cam and is designed to prevent the needles from trying to go the wrong way past the main cams which make the new stitch. The main cams are mounted in a sort of inverted 'V' shape and are the ones that move when you twist the tension dial. The valve cam is spring loaded so that when you change direction with the carriage, it goes back to its centre position ready to guide the needles for the opposite main cam.

RIBBER BED MOVEMENT

The next problem is concerning the ribber bed and the fact that there is movement in three different directions: up and down, forward and back and side to side. The best way to tackle these

problems is to remove the ribber bed from the main bed and then replace it, ensuring that the metal plates that stick up from either end of the ribber bed are pushed right up to the plastic setting plates on the main bed when the screws that secure the ribber are tightened up.

Next, adjust the ribber bed in the following manner. Pull out three to four needles at each end of the main bed and slip either a six inch steel rule or your green tension ruler under one set of needles. If there is a gap between the needles and the ruler, or the needles are pushed up by the ruler, adjust the ribber height thus: slacken off the lower nut at the back of the drop lever assembly and either raise or lower the bed using the small lever located alongside the nut. The height is correct when the end needle just moves as it drops off the end of the ruler when you slide it towards the centre of the bed. Adjust both ends in the same manner, before going on to the pitch (side to side) adjustment. The pitch is adjusted by putting the pitch lever to the 'P' position and making sure the sinker posts of both beds are lined up. If they are not, or you can move the bed by hand (as in this case), slacken off the two cross headed screws which you will find at the left-hand end of the bed, just below the bottom

rail. Line up the sinker posts by tapping either end of the ribber bed lightly with the flat of your hand and tighten up the two screws.

These three adjustments should eradicate the problems though you will still be able to lift the ribber slightly by hand. This is normal but the important thing is that the ribber carriage should now click into place easily and stay locked into the connecting arm.

RIB TRANSFER CARRIAGE

The final problem is about the rib transfer carriage. The reader says her carriage is a bit erratic and asks if it is easy to fit a new needle. First of all, to check if the needle is damaged and needs replacing, turn the handle until the needle is at its lowest position and look at the point where the two flat leaves of the needle come to a point. If there is a gap or the two leaves do not meet in a proper point, the needle should be replaced. This job is a bit fiddly because you have to take the cover off the carriage to get at the top of the needle and space here will not allow me to describe the procedure (I'll get back to this in a future article). As for the action being erratic, if the needle is in good condition and the ribber bed properly adjusted as described above, there should be few problems unless the grease used to lubricate the internal parts has dried up and is causing the section to be heavy or stick. I will reserve the remedy for this problem and cover it in a future article.

This is more than I really have space for, so I look forward to writing to you again next month.

SIZES

To suit chest 96[101:106:111:116]cm.
Finished measurement 108[113:118:123:128]cm.
Length 66[66:66:68:70]cm.
Sleeve seam 52[51:52.5:53.5:52]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Sport
1 x 500g cone in each of MC, A and B.

MAIN TENSION

30 sts and 37 rows to 10cm measured over patt (tension dial approx 7 when working st st and 8• when working Fair Isle).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

Use B in feeder 2/B in every Fair Isle band and resetting tension dial as given in special note according to whether carr is set for st st or Fair Isle, work pattern thus:

BACK AND FRONT

Using A, K5[5:9:9:6] rows. *Insert punchcard and lock on first row of patt 1. Set carr to select/memorise for patt and K1 row. Release card and using A

Man's Roman Mosaic Fair Isle Sweater

Illustrated on page 46

MACHINES: These instructions are written for standard gauge punchcard machines with ribber

YARN: Yeoman Sport

FIBRE CONTENT: 100% Wool

COLOUR: We used Cafe Shade 19 (MC), Oatmeal Shade 20 (A) and Slate Blue Shade 16 (B)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD



in feeder 1/A, set carr (and T) for Fair Isle and K3 rows. Using MC in feeder 1/A, K3 rows. Set carr (and T) for st st and K 5[5:5:5:6] rows. Lock punchcard on first row of patt B. Set carr to select/memorise for patt and K1 row. Release card and set carr (and T) for Fair Isle. Using MC in feeder 1/A, K10 rows. Set carr (and T) for st st and K5[5:5:5:6] rows. Lock punchcard on first row of patt 1. Set carr to select/memorise for patt and K1 row. Release card and set carr (and T) for Fair Isle. Using MC in feeder 1/A, K3 rows. Using A in feeder 1/A, K3 rows. Set carr for st st and K 5[5:5:5:6] rows. Set carr to select/memorise for patt 2 and K1 row. Release card and set carr (and T) for Fair Isle. Using A in feeder 1/A, K5[5:5:5:6] rows*. Repeat from * to * until RC shows 214[214:218:218:230].

Sizes 106[111]cm only: Using st and A, K4 rows.

All sizes: RC 214[214:222:222:230]
SLEEVE

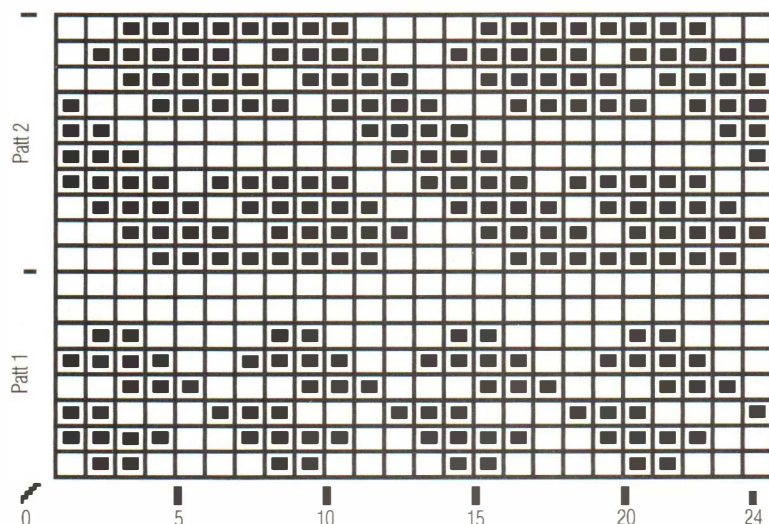
Using MC, K3[2:4:6:3] rows. Insert punchcard and lock on first row of patt 2. Set carr to select/memorise for patt and K1 row. Release card and set carr (and T) for Fair Isle. Using MC in feeder 1/A, K10 rows. Set carr (and T) for st st and using MC, K9 rows. Lock punchcard on first row of patt 1. Set carr to select/memorise for patt and K1 row. Release card and set carr (and T) for Fair Isle. Using MC in feeder 1/A, K3 rows. Using A in feeder 1/A, K3 rows. Set carr (and T) for st st and using A, K9 rows. Lock punchcard on first row of patt 2. Set carr to select/memorise for patt and K1 row. Release card and set carr (and T) for Fair Isle. Using A in feeder 1/A, K10 rows. Set carr (and T) for st st and using A, K9 rows. Lock punchcard on first row of patt 1. Set carr to select/memorise for patt and K1 row. Release card and set carr (and T) for Fair Isle. Using A in feeder 1/A, K3 rows. Using MC in feeder 1/A, K3 rows. Set carr (and T) for st st. Using MC, K10 rows.

Repeat from ** to ** until RC shows 158[157:159:161:157]. Set carr for st st and using MC, K4[3:5:7:4] rows. RC 162[160:164:168:162].

SPECIAL NOTE

Overall tension is achieved by knitting st st sections at T7 (MT) and Fair Isle sections at MT+1•. This combination is referred to as MT for patt in instructions.

Sizes 101 and 116cm have straight armhole edges. Remaining sizes have slightly shaped armholes.



BACK

With RB in position set machine for 1x1 rib. Push 164[172:180:186:194] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K36 rows. Transfer sts to MB. RC000. Start and work in patt sequence (see patt note) throughout. K until RC shows 118[118:112:118:126]. Place a marker at each edge.

SHAPE ARMHOLES

(See special note). Cast off 4[0:2:4:0] sts at beg of next 2 rows. Dec 1 st at beg of next 8[0:6:8:0] rows. 148[172:170:170:194] sts. K until RC shows 214[214:212:222:230].

SHAPE SHOULDERS

Cast off 47[59:58:58:70] sts at each side (for shoulders). Cast off rem 54 (back neck) sts.

FRONT

Work as given for back until RC shows 186[186:180:190:198].

SHAPE NECK

Note patt row and position in patt sequence. Using a separate piece of MC, cast off 24 sts at centre. Using WY, K sts at L by hand, taking Ns down to NWP. Cont over rem sts at R for first side. K1 row. Dec 1 st at neck edge on next 10 rows, K1 row. Dec 1 st at neck edge on next and every foll alt row 5 times in all. 47[59:58:58:70] sts. K until RC shows 214[214:212:222:230]. Cast off. CAR. Unravel nylon cord over rem sts, bringing Ns down to WP. Reset punchcard to noted row and lock. Set carr to select/memorise for patt without K and take to L. Release card and set carr for patt at noted position in sequence. Reset RC at 186[186:180:190:198] and work L side to correspond with R.

SLEEVES

With RB in position set machine for 1x1 rib. Push 78[78:80:84:84] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K36 rows. Transfer sts to MB.

Set RC at 000. Start and work in patt (see patt note) throughout. K4 rows. Inc 1 st at each end of next 1[1:2:3:3] rows. K3 rows. Inc 1 st at each end of next and every foll 4th row 38[38:39: 39:39] times in all. 156[156:162: 168:168] sts. K until RC shows 156[160: 160:162:162]. Place a marker at each edge. K6[0:4:6:0] rows. RC shows 162[160:164:168:162]. Place a marker on centre st and cast off.

NECKBAND

Join R shoulder seam.

With RB in position set machine for 1x1 rib. Push 148[148:156:156:156] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K28 rows. Transfer sts to MB. With wrong side facing, pick up sts from neck edge and hang evenly along the row. Using MT+1, K1 row. Cast off loosely.

TO MAKE UP

Block and steam press pieces to correct measurements. Allow to cool and dry. Join rem shoulder seam. Finish neckband by turning in half to inside and slip stitching down, joining neckband seam. Set in sleeves, matching markers on sleeves to markers at side edges and centre marker on sleeve to shoulder seam. Join side and sleeve seams. Give final press.

Lady's Fair Isle Sweater

with intarsia border

Illustrated on page 45

MACHINES: These instructions are written for standard gauge punchcard machines with ribber and intarsia facility

YARN: Many A Mickle Soft Cotton 4 ply and Fine Chenille

FIBRE CONTENT: Soft Cotton is 100% Cotton; Chenille is 85% Cotton, 15% Polyester

COLOUR: We used Soft Cotton 4 ply in Wedgwood (MC) and Mushroom (A), Fine Chenille in Ecru (B)

STOCKISTS: These yarns are available via mail order from Many A Mickle at Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF



SIZES

To suit bust 81-86[91-101:106-112]cm. Finished measurement 101[118:134]cm. Length 71cm.

Sleeve seam 59cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle Soft Cotton 4 ply.
1 x 500g cone in each of MC and A.
Many A Mickle Fine Chenille
2 x 250g cones in B.

MAIN TENSION

29 sts and 34 rows to 10cm measured over patt after washing and steaming (tension dial approx 10 = MT).

Note: check intarsia tension using intarsia setting, as this could vary from main carriage setting (try MT-1).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

Work intarsia border from chart. Separate balls or bobbins of colour are required for each block of colour.

Main patt worked as Fair Isle. Using B in Feeder A throughout, change colours in Feeder B thus:

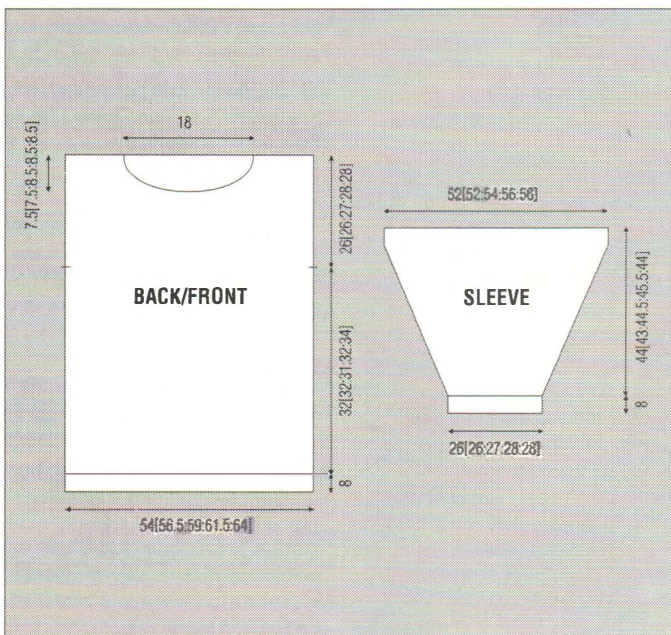
Using MC, K10 rows. Using A, K10 rows. These 20 rows are repeated throughout.

SPECIAL NOTE

Take time to get the correct tension on the yarn mast spring when using chenille; too tight and the yarn breaks, too loose and the end stitch drops off. Intarsia was worked using bobbins to hold the separate colours.

BACK

With RB in position set machine for 1x1 rib. Push 146[170:194] Ns on MB and corresponding Ns on RB to WP.



Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K2 tubular rows. Using T1/1, K6 rows. Transfer sts to MB. Remove ribber weights, but leave comb in situ. Insert punchcard and lock on first row. Set carr to select/memorise for patt and using MT, K1 row.

RC000. Release card and set carr for Fair Isle. Work first 10 rows of patt (see patt note). Lock punchcard and change to intarsia carriage. Work intarsia border patt (see patt note) using MT-1 for 25 rows. Change to main carr. Return Ns to WP, manually putting stitches into N hooks. CAR. Set carr to select/memorise patt without K and take to R. Reset RC at 35. Release punchcard and set carr for Fair Isle. Continue in Fair Isle patt stripes as set (see patt note) and MT, work in Fair Isle throughout. K until RC shows 145.

SHAPE ARMHOLES

Set RC at 000. Cast off 9 sts at beg of next 2 rows. 128[152:176] sts. K until RC shows 82.

SHAPE NECK

Note patt row and position in stripe sequence. Using nylon cord, K58 sts at centre and all sts at L by hand, taking Ns down to NWP. Cont on rem 35[47:59] sts at R for first side. Set carr for HP. K1 row. *Push 1 N nearest carr and 9[14:17] Ns at opposite side to carr to HP on next row. Push 1 N nearest carr to HP on next row*. Rep from * to * once more. Push 1 N nearest carr to HP and push rem 32[44:56] Ns to UWP. Set carr for st st and using MC, K1 row. WK. Using nylon cord, K3 sts rem in HP at neck edge by hand taking Ns down to NWP. Unravel nylon cord over 35[47:59] sts at L, bringing Ns down to WP. Reset punchcard to noted row and lock. CAR. Set carr to select/memorise for patt without K (part/slip/empty) and K1 row. Release card and set carr for Fair Isle. Keeping patt correct from noted stripe, work L side to correspond with R. Unravel nylon cord over rem sts bringing Ns down to WP, set carr so HP Ns will K and using MC and MT, K1 row. WK.

FRONT

Work as given for back until RC shows 70 after armhole shaping.

SHAPE NECK

Note patt row and position in stripe sequence. Using nylon cord, K36 sts at centre and all sts at L by hand, taking Ns down to NWP. Cont on rem 46[58:70] sts at R for first side. Set carr for HP and always taking the yarn around the first inside N in HP, push 3 Ns at neck edge to HP on next and foll alt row, K1 row.

Push 2 Ns at neck edge to HP on next and foll alt row, K1 row. Push 1 N at neck edge to HP on next and every foll alt row 4 times in all. *At the same time* when RC shows 83.

SHAPE SHOULDER

Push 9[14:17] Ns at shoulder edge to HP on next row. Push 1 N at shoulder edge to HP on next row. Rep from * to * once more. Push 32[44:56] Ns at shoulder edge to UWP. Set carr for st st and using MC, K1 row. WK shoulder sts.

Using nylon cord, K14 sts rem in HP at neck edge by hand taking Ns down to NWP. Unravel nylon cord over

46[58:70] sts at L, bringing Ns down to WP. Reset punchcard to noted row and lock. CAR. Set carr to select/memorise for patt without K (part/slip/empty) and K1 row. Release card and set carr for Fair Isle.

Reset RC at 70. Keeping patt correct from noted stripe, work L side to correspond with R.

Unravel nylon cord over rem sts bringing Ns down to WP, set carr so HP Ns will K and using MC and MT, K1 row. WK.

JOIN RIGHT SHOULDER

Push 32[44:56] Ns to WP. With right

side facing, pick up sts from back shoulder and hang evenly on to Ns. With wrong side facing, pick up sts from below WY at front shoulder and hang on to same Ns, but push back shoulder sts behind latches and hang front shoulder sts through back shoulder sts manually. Using MC and T10, K1 row and latch off.

NECKBAND

Push 128[136:142] Ns to WP. With wrong side facing, pick up back and front neck sts from below WY and hang evenly along the row. Using MC and MT-2, K2 rows. With RB in position, transfer sts for 1x1 rib. Drop RB, insert comb and weight evenly. Return RB to WP. Using T1/1, K10 rows. Using T2/2, K1 row. Using T1/1, K10 rows. Transfer sts to MB. Using T8, K3 rows and WK.

SLEEVES

Join second shoulder seam as given for first. Sleeves worked downwards from shoulders.

Push 150 Ns to WP. With wrong side facing pick up armhole edges, between cast off points, shoulder seam to centre '0' and hang evenly on to Ns. CAL. Insert punchcard and lock on first row. Set carr to select/memorise for patt and using B and MT, K1 row.

Set RC at 000. Release card and set carr for Fair Isle. Commencing with A in feeder 2/B, work in Fair Isle stripe patt throughout (see patt note). K until RC shows 15. Dec 1 st at each end of next and every foll 5th row 33 times in all. 84 sts. K until RC shows 180. Set carr for st st and using MC and MT-1, K1 row and WK.

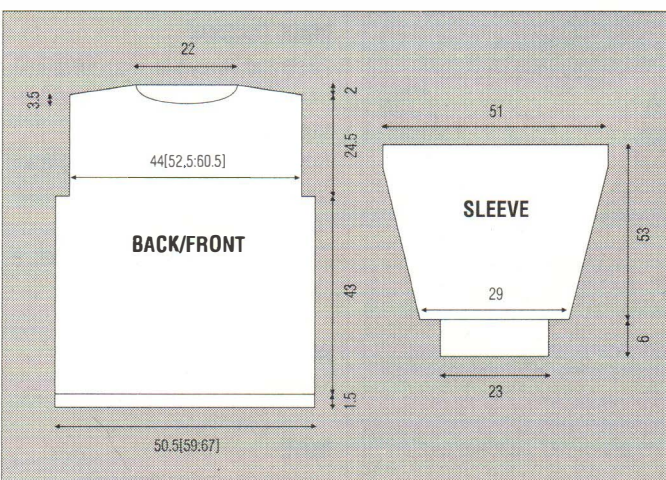
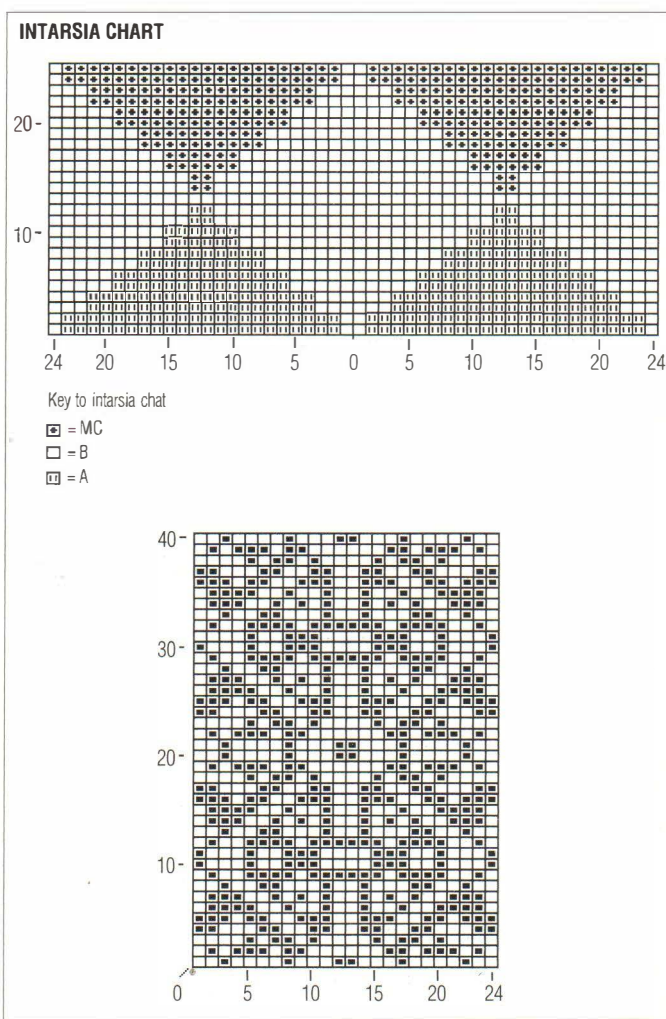
CUFFS

With RB in position set machine for 1x1 rib. Push 67 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MC and T1/1, K30 rows. Transfer sts to MB. With wrong side of sleeve facing, pick up sts from below WY and hang on to Ns, dec 17 sts evenly along the row. Using MC and MT, K1 row and cast off loosely.

TO MAKE UP

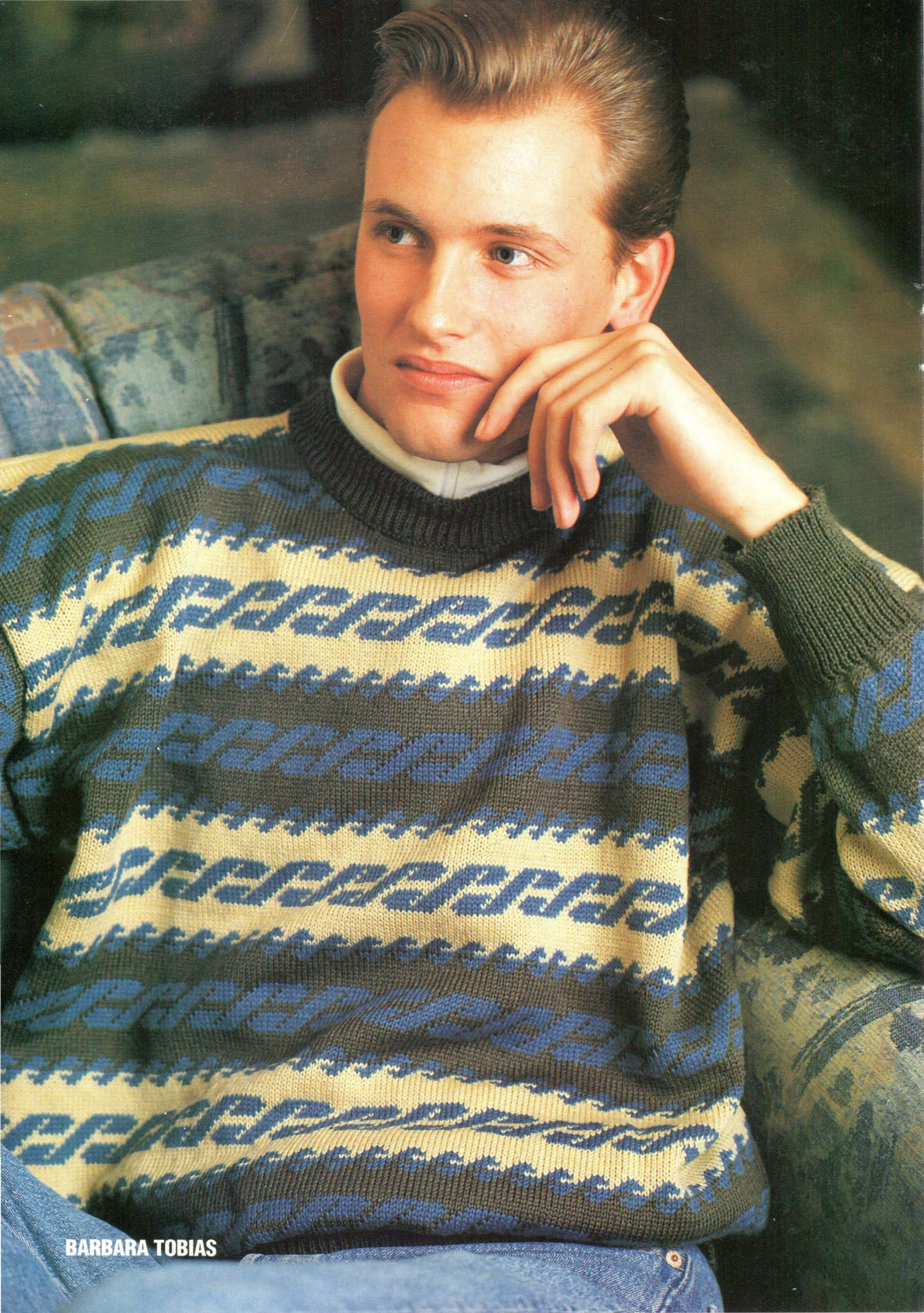
Wash and when damp, block garment to correct measurements and allow to dry. Lightly steam and allow to dry. Join neckband seam. Turn band in half on to right side and finish by backstitching through last row worked in MC.

Join side and sleeve seams.





CAROL McCAIG



BARBARA TOBIAS

Maggie Dyke has some hints to help you get the best from your knit contour

SIMPLY SILVER

WHAT COULD POSSIBLY GO WRONG?

The short answer is that if you follow your instruction book — nothing. However, if like me, reading the instruction book is the last resort, then maybe the following will be of some use!

1 Always knit a proper tension square. Use the yarn you are going to use for the garment — the same colour and the same dye lot. Even different dye lots of the same yarn can knit at different tensions.

2 Don't change the branch tension unit (the wire bits on top of the yarn rod) part way through the garment. The branch tension unit for the colour changer has a much fiercer tension than the one supplied with the machine. Use whichever one you prefer, but make sure you use the same one throughout.

3 Use waste yarn of the same ply as the main yarn — anything thicker or thinner can distort the tension square.

4 If you are using a pattern or punch-card, make sure you use the same one for the tension square and the garment. A tension square knitted in tuck stitch using card 1 will give a different

reading from one using card 10.

5 After releasing the tension square from the machine, roll it up from side to side, and pull it gently to close up the stitches.

6 I always wash the tension square, which helps the stitches settle into position. If the finished garment is going to shrink at all, I prefer to know about it at the tension square stage!

STITCH BEHAVIOUR

Different stitch patterns behave in different ways when they come off the machine. Fair Isle and stocking stitch become longer and narrower. Transfer lace, weaving, tuck stitch and Fisherman's rib all get shorter and wider.

WHICH WAY ROUND?

A sideways knitted garment will behave completely differently, and the tension square should be treated differently. To make a tension square for a sideways knitted garment I normally cast on about 150 stitches on a standard gauge machine. Apart from that, I knit the tension square as normal i.e. waste yarn, 30 rows main yarn and pattern, waste yarn. After washing, I pull it out widthways before pinning. For a skirt I pull it out a lot, not so much for a sweater. After steaming, drying and unpinning, I pin the short edges to a coat hanger, and leave it to drop for 24 hours before measuring.

7 If you are fortunate enough to have more than one machine, make sure you knit the tension square on the machine on which you are going to knit the garment. Two machines of the same model from the same manufacturer will knit at two different tensions.

8 Make sure the knit contour is set up correctly. On the KR11 you must set the select lever to either half or quarter scale before you turn it on. On the KR7, set the select lever to either half or full scale. If this is not done, you could end up with a garment either half or twice the length you intended — another blanket for the dog! [Or a potential cut and sew fabric — see supplement! Ed]

CHECKING THE KNIT CONTOUR

9 If you suspect that your knit contour is broken, check it as follows: Take a blank sheet of knit contour paper, and draw two parallel horizontal lines, five centimetres apart. Set the select lever to 'half'. Put the paper into

the knit contour, and set it to the bottom of the two lines. Set the row reading to 40. Now move the carriage past the knit contour tripper. You should need to do this 40 times to reach the top line. If 40 passes do not take you to the top line, check to make sure the knit contour paper is not winding itself around the roller, or put in askew, either of which would prevent the paper from feeding in at the correct rate.

You should not try to fix the knit contour yourself, so if it is not working correctly, you should get a qualified knitting machine mechanic to look at it for you. The knit contour is a sturdy little thing, so it is unlikely to break down. I usually find that 'operator failure' is responsible for most of my problems!

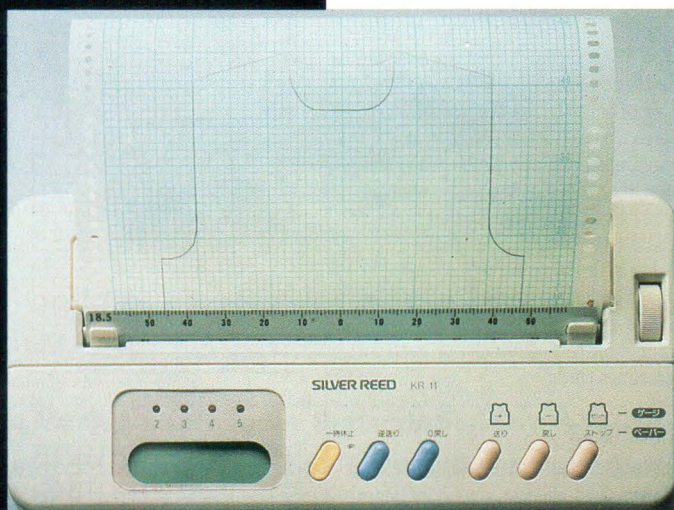
THE KR11 ELECTRONIC KNIT CONTOUR

Most of the information so far has covered both the KR11 and KR7 knit contours. Now I'd like to mention a special feature which is exclusive to the KR11 electronic knit contour.

This special feature has to do with the change lever, which comes into its own when knitting double jacquard, multi-coloured slip stitch or intarsia using the AG 50 electronic intarsia carriage. The thing that all these stitch patterns have in common, is that more than one pass of the carriage is required to produce a complete row of knitting. Imagine you have a three-colour slip stitch pattern. It takes three passes of the carriage to knit one complete row. In slip stitch it would be quite possible that you would need to knit somewhere in the region of 75 rows to make 10cm of knitting. Remember that you have to make three passes of the carriage to knit one complete row. This gives us three (number of passes) x 75 (number of complete rows) — 225 passes of the carriage to knit 10cm. The maximum row setting for the knit contour is 120, so we can't set it to 225. What to do? Well, we know that 75 complete rows produce 10cm of knitting, so the knit contour is set to 75 — the number of complete rows. Now for the magic bit — we tell the knit contour, using the change lever, how many passes of the carriage make one complete row. In our example, we are using three colours — we need three passes — we set the change lever to three. What could be easier? Now the knit contour will only feed the paper by one row AFTER the third pass of the carriage.

Well, that just about concludes the story of my romance with the knit contour. It reminds me of a Mills and Boon story in which the heroine (me) ignores the tall, dark, handsome stranger with the piercing blue eyes (the knit contour), who is in turn totally indifferent to the heroine. You just know they are going to end up living happily ever after. And now, my knit contour and I are going to wander off into the sunset, hand in hand, — or should that be hand-in-feeding lever!

The KR11 knit contour



Tuck tension switch

Old MacDonald had
a farm —
Betty Barnden's
delightfully
adaptable farmyard
picture

SPECIAL OCCASIONS

With your knitting machine you can make special presents to suit all occasions. Here is a design for a picture for a new baby or toddler, which could easily be adapted for a pram cover or cot blanket if you prefer a more

practical gift. Or you could, of course, use the animal motifs on a little jacket or sweater, as shown in the sketch.

YARNS

For a picture, it really doesn't matter what yarns you use, as long as all the colours are approximately the same thickness. The sample was made in Spectrum Linaria. You may find it helpful to use a slightly heavier yarn for the Swiss darning, as this helps to cover the stitches properly.

For a baby garment or blanket, use suitably soft, machine washable yarns. Make sure that all the yarns you use can be washed at the same setting.

ADAPTATIONS

Some of the animal motifs have quite long floats on the back, which is not important if you are making a picture. However, for a pram cover or cot blanket, you could knit a plain back and sew or crochet the two pieces together all round, or bind the edges with satin ribbon; even add a layer of wadding to make a quilt. For a garment, treat the floats as follows: after knitting each line of animals, use the latchet tool to latch up the floats at the back of each motif, and hook the top loop on to a convenient stitch. On the larger animals, you can do this twice so that none of the floats are more than about 1.5cm long; in this way, little fingers will be much less likely to catch in them. You could also use the animals as single motifs on tiny garments, or even for greetings cards.

MACHINES

These instructions are written for standard gauge electronic or punchcard machines.

SIZE

Approx 40 x 40cm.

MATERIALS

4 ply yarn
Approx 50g in MC (Turquoise).
Approx 15g in each of the contrast colours:
White, Black, Pink, Yellow, Light Brown and Orange.

1 x 3.5mm crochet hook.
Strong cotton thread or fine string (non-stretch) approx 65cm.
2 pieces wooden dowel rod, 12mm diameter, each 46cm long.

MAIN TENSION

30 sts and 40 rows to 10cm measured over st st (tension dial approx 7 = MT). Tension must be matched exactly to meet finished size given, however, it is not critical provided a size change is acceptable.

ABBREVIATIONS

See page 7.

PUNCHCARD/MYLAR SHEET PATTERN

Punchcards or mark mylar sheet before starting to knit.

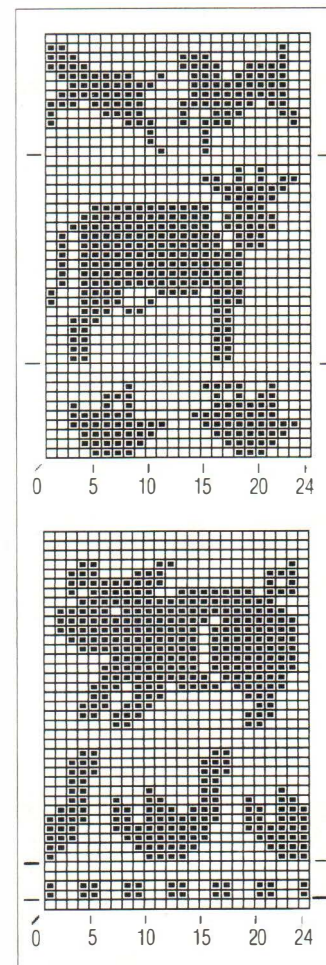
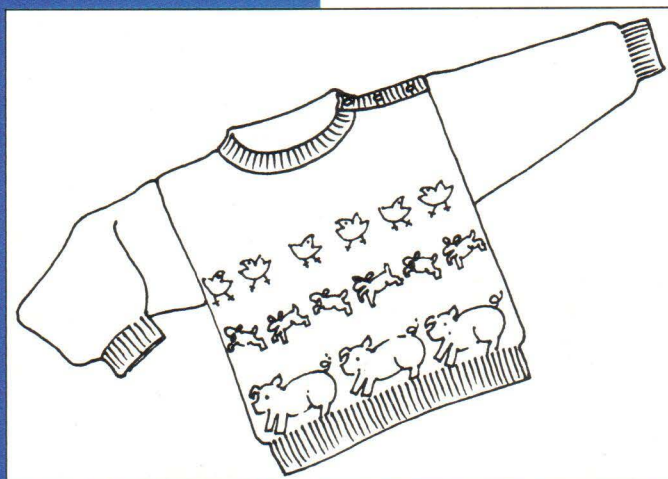
SPECIAL NOTE

Electronic machines: Set N1 cam (left end of patt) at 12 sts left of centre 'O'. Reverse direction button on.

All machines: Repeat Fair Isle patterns from 60L to 60R (i.e. over centre 120 sts only).

THE PICTURE

Insert card and lock/program patt to K first row of border pattern. Push 61 Ns to L and R of centre 'O' to WP. 122 Ns.



Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT-1, K20 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Using MT, K2 rows. RC 22.

Using White, K1 row. Release card and set carr for Fair Isle. Using White in feeder 1/A and Black in feeder 2/B, MT+1, K2 rows. Using MT and White, set carr for st st and K1 row. RC 26. Lock card/program patt to knit first row of geese. Using MC and MT, K7 rows.

GEESE

Set carr to select/memorise for patt and K1 row. RC 34. Release card and set carr for Fair Isle. Using MC in feeder 1/A and White in feeder 2/B, K12 rows. RC 46. Lock card/program patt for first row of pigs. Set carr for st st and using MC and MT, K19 rows.

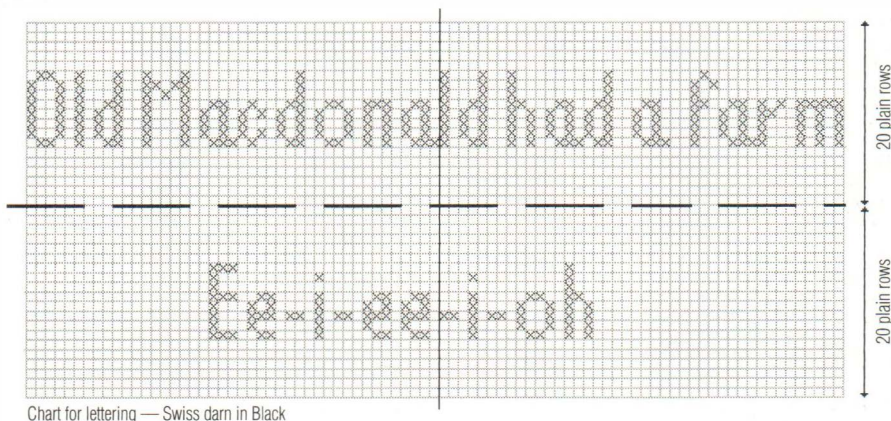
PIGS

Set carr to select/memorise for patt and K1 row. Release card and set carr for Fair Isle. Using MC in feeder 1/A and Pink in feeder 2/B and MT+1, K18 rows. RC 84. Lock card/program patt for first row of chicks. Set carr for st st and using MC and MT, K7 rows.

CHICKS

Set carr to select/memorise for patt and K1 row. RC 92. Release card and set carr for Fair Isle. Using MT+1 and MC in feeder 1/A and Yellow in feeder 2/B, K8 rows. RC shows 100. Lock card/program patt for first row of cows. Set carr for st st and using MC and MT, K3 rows. RC 103.

DIAGRAM 2



COWS

Set carr to select/memorise for patt and K1 row. Release card and set carr for Fair Isle. Using MT+1 and MC in feeder 1/A and Light Brown in feeder 2/B, K21 rows. RC 125. Lock card/program patt for first row of lambs. Set carr for st st and using MC and MT, K19 rows.

LAMBS

Set carr to select/memorise for patt and K1 row. Release card and set carr for Fair Isle. Using MT+1 and MC in feeder 1/A and White in feeder 2/B, K12 rows. RC 157. Lock card/program patt for first row of border pattern. Set carr for st st and using MC and MT, K4 rows. Work border patt as before from * to *. RC shows 165. Using MC, K2 rows. RC 167. Using MT-1, K20 rows. Turn a hem by picking up loops of third row of MC after border patt and hang evenly along the row. Using MT, K1 row and cast off.

HANGING CORD

Using Orange, work a circular cord over 5 stitches, approx 65cm long.

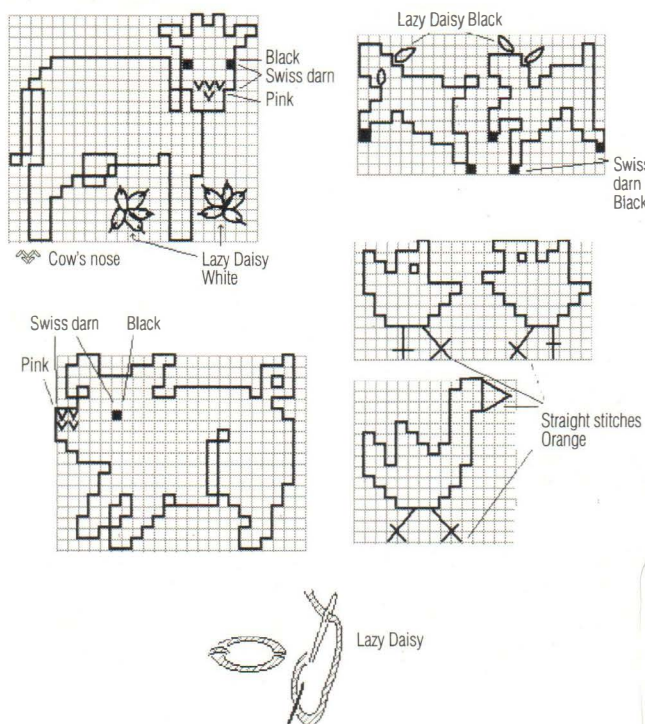
TO MAKE UP

Using MC and 3.5mm crochet hook, work 3 rows of double crochet along each side edge and round the open edge of each hem. (On first row, take one double crochet in every alternate row of knitting one whole stitch in from the edge). Work embroidered details on animals as Diagram 1. Note that the cow's nose is formed of two Swiss darned stitches, one above the other, with a half stitch at each side of the upper one (see Diagram 1).

Work lettering in Black as shown in Diagram 2. Press according to instructions on cone band.

Thread the cotton yarn or string through the circular cord (to prevent it stretching) and tie a knot approx 2cm from one end. Take one piece of the dowel rod and drill a hole approx 2cm from each end (use drill bit size 3mm). Smooth the rods with sandpaper. (You could paint or varnish these if you wished). Push the rod with the holes through the top hem and the other rod through the lower hem. Thread the cord up through one hole and down through the other and tie another knot approx 2cm from the end.

DIAGRAM 1



SYLVIA CLARKE
Original 24 stitch designs

SIDEWAYS KNIT DESIGNS - flowers, leaves and borders£3.95

CHINESE DESIGNS - willow pattern, dragon, writing, phoenix, vases, motifs etc£3.95

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TELEPHONE: (0743) 761404

Bluebirds or diamonds adorn our shawl collared jackets sized for babies and toddlers. Another very easy adaptation from the Marion Nelson cards

Adapt-a-Pattern

If you look very carefully through the card sets, you won't find a shawl collared jacket in one of them. But if you think about it, the basic shape is that of a 'V' necked cardigan with an added-on collar. Cardigan styles are readily adapted from the card sets — in fact, the help cards at the beginning (of each set) give details of how to convert the basic sweater styles. If you think of the shawl collar as being an extra wide front and neckband, you can see that the changes don't require too much calculation!

PRACTICALITIES

With the frequent washing requirements for baby wear, plus a need for a yarn that was soft and comfortable to wear, we used 'Baby Bramwell 4 ply'. This is a 60% acrylic/40% nylon yarn with good washing and shape retention

properties, available in a range of baby colours. We used Peach and Baby Blue for the bluebird jacket and White with Blue for the diamond Fair Isle version. The 350g cones would have made two of the jackets in the sizes shown if the colours were reversed (i.e. swapping main and contrast colours in the Fair Isle version for the second jacket). The yarn knits as a 4 ply — so we were able to use 4 ply cards from the 'Dropped Shoulder Sweaters' set.

We just knew we'd seen some bluebird buttons when we designed the motif, but finding them in time was a different matter! So, the smallest jacket used pretty buttons to match the peach (although the bluebirds would have been delightful!). To give a slightly more grown up and boyish air to the Fair Isle jacket, we used toggles to colour match the front bands.

FAIR ISLE TENSIONS

Although it is generally recommended *not* to use Fair Isle stitch patterns on a design originally worked in stocking stitch, *provided* you can match the tension (frequently more stitches and less rows to 10cm) there is no problem. The pattern floats for these Fair Isle diamonds are small enough for them to be acceptable in combination with tiny fingers, and the design was not so 'busy' as to give too many problems with the tension match. The tension given on the cards is 7 sts and 10 rows to an inch or 2.5cm (28 sts and 40 rows to 10cm). For this jacket, knowing that the front would adapt a little (the band of ribbing would stretch or relax widthwise), acceptable stitch tension ranges would have been

from 27 — 29 stitches to 10cm. We were fully prepared to add an extra stitch on either side of the sleeve to size them up, had the result been 29 stitches. Much to our delight, after a little gentle steaming we were able to match the stocking stitch tension given very closely in the Fair Isle (we used T7 on a Brother 950i machine) and did not feel the need for any further adjustments due to tension differences.

However, if you are scaling up to an adult garment, you need to be very careful when swatching the Fair Isle. Gentle steaming, followed by a washing and re-checking is advisable to ensure that you don't end up with a long and narrow garment in the normal course of laundering!

THE MOTIF

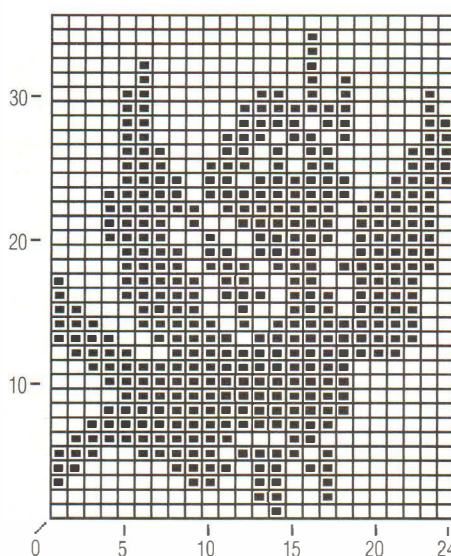
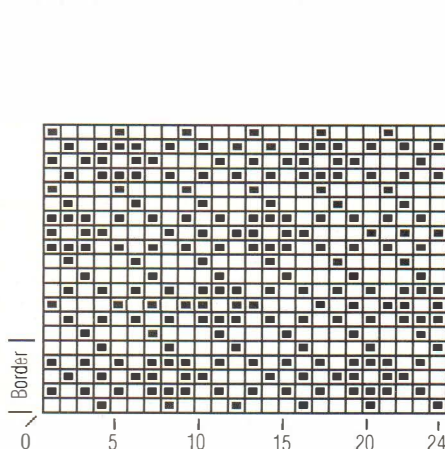
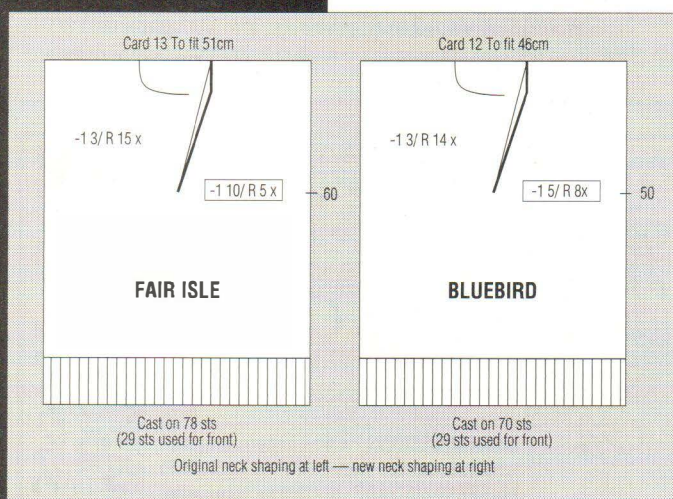
A single motif is generally worked around the same tension as used for stocking stitch and any slight differences in the motif area can (unless the motif is unusually large or complex) be made to disappear completely with the gentlest steaming! Do be sure to use a motif edge neatening technique (we covered several different methods in MKT last spring) when knitting the motif, so there is no discernible gap between the background and the motif.

ADAPTATIONS FOR THE FAIR ISLE JACKET

The back and sleeves were worked exactly as given on the card but in all-over Fair Isle — we used Card 13 to fit a 51cm chest. Welts and cuffs were knitted in 1x1 rib using T3/3 — rows as card.

FRONT SHAPING

Dividing the card stitches for the back by two gave us 39 stitches. We deducted 10 stitches from each side to allow for the band and collar, so knitted each front over 29 stitches. Instructions were followed up to the start of the neck shaping — this commenced (from the card) at RC 60. The original card required 1 stitch to be decreased at the neck edge on every 3rd row 15 times in all. However, we had less stitches, so were not going to need as many decreases. With 10 less stitches, there were only 5 decreases to do! There were 50 rows over which neck decreases could be worked, which seemed to indicate that we could decrease one stitch every 10th row. However, a straight start to a 'V' neck often sits neater than one which is shaped right up to the shoulders. By decreasing one stitch every



9th row, we added in a straight section at the end quite effortlessly! In this way, we had 24 stitches left on the shoulders, corresponding exactly with those from the back.

THE BAND AND COLLAR

Having made a swatch in 1x1 rib, to check the relaxed and stretchy width, we used a 30 stitch 1x1 rib band. From the trial swatch, we were able to calculate the button position required. So, having cast on and knitted (T3/3 used throughout) 6 rows, we worked 2 buttonholes. We repeated buttonholes over the same needles again when RC showed 26 and again when RC showed 46. You can estimate from the swatch the length required for the band exactly and knit to this length. A lazier — but equally effective way, is to knit a band longer than you need (cheat, remove the weights and measure it, remembering to deduct a little from the measurement to allow for recovery of the rib once it has been removed from the machine). Sew the band on, commencing at the buttonhole side, then when it has been sewn evenly in place to the bottom of the second front edge, simply unravel the excess and cast off (you can use a latch tool, put it back on the machine and work your favourite method, or simply backstitch through open loops using a needle or bodkin).

THE BLUEBIRD JACKET

The peach jacket was intended for a baby size, so we used Card 12, to fit a 46cm chest. As the back and sleeves were worked in stocking stitch (with a tiny band of the Fair Isle — we used just the first 5 rows of the card), having met the stocking stitch tension, we simply knitted straight from the card directions.

For the fronts, however, we had a couple of considerations. Firstly, we wanted to centre a 24 stitch wide single motif on each front, which meant that we would need more than 24 stitches at each side. If we had exactly 24, then some of the bluebird could have disappeared into the side seams! Secondly, we had to allow for the wider band. Dividing the back in half gave us 35 stitches. To give some flexibility for sewing on the front band and sewing the side seams, we decided to use 29 stitches for each front (knowing that we would reduce the band width accordingly). Fronts were worked as the card — adding in the single motifs thus:

After the ribs, the 5 row Fair Isle trim was knitted, the bluebird punchcard was inserted and locked/programmed for first row. One row of stocking stitch was knitted before the carriage was set to select/memorise for pattern — over the centre 24 stitches only. The card was released and the bluebird motif worked. The total motif is only 34 rows, so fitted in easily before the armhole edge was marked and the neck shaping commenced.

The neck shaping did, once again, require a little adaptation. The card shaping required a neck decrease of



one stitch every 3rd row 14 times in all. We had 6 less stitches to start with, so only needed to decrease a total of 8 stitches. The neck shaping rows totalled 46. Decreasing one stitch every 5th row, left us with 10 straight rows (approx 2cm) at the shoulder/neck edge. In keeping with our preference for a straight finish to a 'V' neck, this seemed quite adequate on this small size.

For the second front, the bluebird was reversed in direction. This is easily programmed on an electronic machine and it is equally simple to remove the punchcard and replace it turned over for a punchcard machine. Do have a little think before you start to knit about which direction you want the birds in. We've knitted ours so that they appear to face each other.

THE FRONT BAND

Scaling the band down to 26 stitches wide suited both the reduced size and the stitches we had used to fit in the motifs on the fronts. The buttonholes were placed when RC showed 6, 22 and 38.

THE FINISHING OFF FOR BOTH JACKETS

As already mentioned (under the Fair Isle jacket), the band length is easily amended after knitting. Of course, the edge of the band should be sewn to the edge of the garment. Mattress stitching gives a neat finish. The collar roll forms itself naturally and a very gentle steam (do not let the iron touch the fabric) will set the collar fall as you like it.

ADULT POTENTIAL

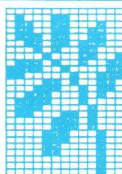
Any of the basic sizes in the card sets could be adapted for shawl collar styles. If you pick a prettily textured or coloured yarn, then you can work in stocking stitch. However, you can add Fair Isle borders or motifs as well — the choice is yours.

Try and scale up the band and resultant collar width in keeping with the size you are knitting. A short version with a turned, maybe patterned Fair Isle hem, edged with a just turnable band, makes a neat jacket with less of a cardigan look to it. On the other hand, a man's version can take wide front bands and collar, with wonderful horn toggles or wooden buttons, for a rugged masculine look.

Never be afraid to add your own potential to the adaptable Marion Nelson cards.

Thanks to Pauline Bennett for inspiring and knitting these designs — copied from some baby jackets she designed for her grandchildren for Christmas.

If you have any difficulty in locating 'Baby Bramwell', please contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.



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DISCOVERING DOUBLE JACQUARD

INTOSHAPe will convert colour patterns for knitting as jacquard, help you to make any changes necessary, print out the diagram for the punchcard or mylar sheet, and allow you to knit the design from the screen.

DESIGNING THE STITCH PATTERN

You will have created the pattern as a motif in the MOTIF EDITOR section of the program and at this stage it could be adapted for knitting in any stitch type. Save your motif and exit the MOTIF EDITOR. In order to prepare the motif for knitting as jacquard you will need to go to the STITCH section and tell the program that you want to knit jacquard and which type of jacquard you wish to knit. A motif which has been prepared for a particular stitch design is called a 'Pattern'.

JACQUARD SELECTION

Once in the STITCH section re-load the motif by going to File and Get Motif. Chose the motif you have just saved in MOTIF EDITOR and click on the name and then on Open. The motif will now appear on screen. From the Stitch menu chose the type of jacquard you wish to knit. These are listed as: M/C Jacquard, Slip Stitch, S/R Jacquard and (for users

of the latest version of IntoShape) Designer Jacquard.

M/C Jacquard (Multi-coloured jacquard): This will split up to four colours per motif (not four colours per row but four colours in the entire motif) using what I have described in previous articles as the 'jigsaw method'. Colours will not be suppressed, in other words all the colours will be knitted in every row regardless of whether they appear on the face of the fabric. This is probably the jacquard type you will use most often, as it produces the jacquard type we most commonly knit.

Slip Stitch: This splits the colour using the 'two rows method'. If the motif does not have paired rows then the program will generate them using the bottom row of the pair in each case. So the motif will not be longer in terms of rows but the design may be altered. If the program makes changes you don't like you can always close that pattern and re-load the original motif to start again. Alternatively, you can return to the MOTIF EDITOR and make changes in the design yourself so that it has paired rows suitable for this method.

S/R Jacquard (Single row jacquard): This is similar to M/C jacquard but the rows are not paired so you may need to take the carriage across empty to pick up a new colour or change colour at different sides.

Designer Jacquard: This option is very flexible as it allows more colours to be knitted, rows do have to be paired, and colours are suppressed. Having said that it does require the user to have a good understanding of jacquard and how it works. I have been told that this selection will also allow designs to be prepared for use with Silver Reed's electronic intarsia carriage but I have yet to try that!

For this article I am going to concentrate on M/C Jacquard and Slip Stitch. The program now knows that you are going to knit jacquard of a certain type (your choice will now be showing in the green box at the top right of the screen). If you have chosen Slip Stitch then you do not need to do anything more to the pattern, you can Send or Save straightaway.

SORTING COLOURS IN M/C JACQUARD

If you have chosen M/C Jacquard, the next step is to sort out the colours and the order of knitting them. For this select Colours. You cannot choose Auto-map Cols, that is only available for Fair Isle. Choose Re-map Cols. If your motif has an odd number of rows you will be warned at this stage. The program will automatically repeat the last row to

even the number of rows but if you don't want this to happen you will need to return to MOTIF EDITOR and rework the design in some other way to even up the rows. You will also be warned if there are more than four colours in the motif. Colours can be changed at this stage by clicking on the colour you wish to use (in the colour buttons that appeared when you selected this option) and then on the colour you wish to replace. The colours in the motif will change accordingly.

When the motif is suitable for knitting as M/C Jacquard you will get the colour changer request box on the screen. You can alter the order in which the yarns will be knitted. You will be offered the sequence that gives the best interpretation of your design — and one that hopefully produces no 'mistakes'. (Make a note of the colour changing sequence because it will not appear on the knitting screen when you come to knit from screen). Click on OK and if there are areas that can't be knitted with this method you are asked if you want help correcting faults. If you select this option the program then takes you through zoomed in sections of each area where there is a fault and suggests changes you can make to fix the fault. The fault will be highlighted by a rectangle enclosing two stitches. Click on either stitch to change it to the colour of the other stitch. When you have finished press ESC to exit this process.

SAVING AND SENDING

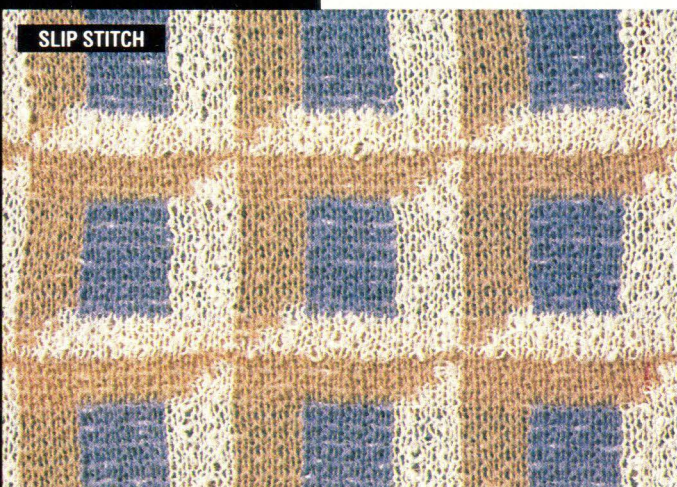
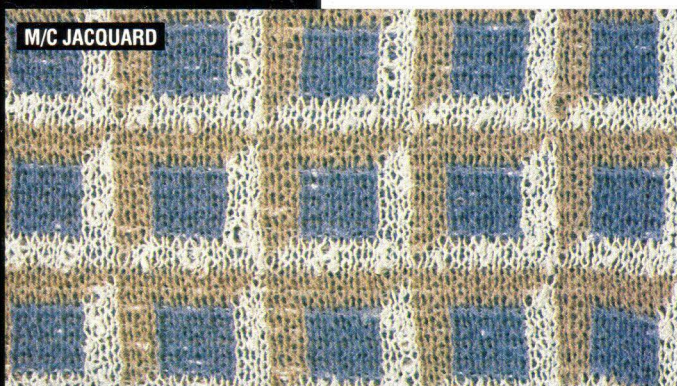
The motif is now prepared as a pattern suitable for M/C Jacquard knitting. Silver Reed knitters must save the pattern at this stage. Brother knitters can save or just send the pattern to the machine. To save, go to File — Save Pattern. The pattern is allocated the same name as the motif but is now saved as jacquard. If you want to keep a pattern then make sure you save it before sending it to the knitting machine as this cannot be done after sending.

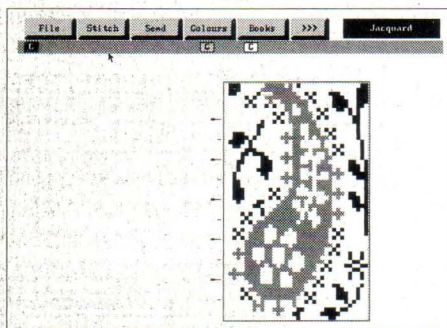
BROTHER ELECTRONIC KNITTERS

You can now download the pattern to your machine by clicking on Send. Your machine must be connected to the computer and switched on before you start sending. The procedure is the same as for sending any pattern. The colour pattern will already have been split for colour so do not use the jacquard switch when knitting.

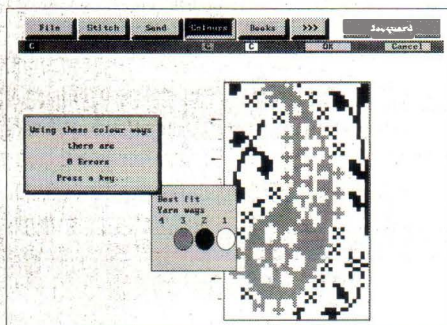
SILVER REED ELECTRONIC KNITTERS

You can knit directly from the

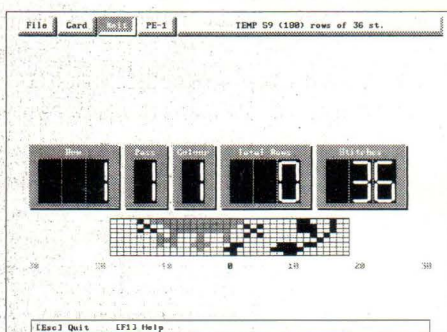




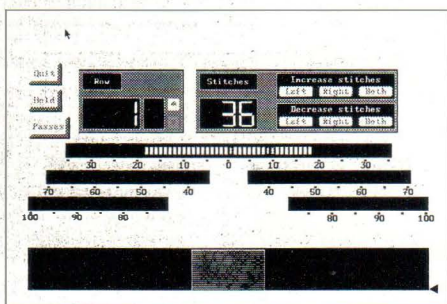
Stitch Section: motif ready for jacquard reorganisation



Colour Changer request box for jacquard



Silver Reed knit screen



Brother knit screen

computer or download the pattern to a PE1 pattern controller from within the REED section. As with Brother, the pattern is already prepared for jacquard so do not use the jacquard switch when knitting.

KNIT FROM SCREEN

I suggest that you cast on and be ready to start the jacquard before going to the screen. See 'TO KNIT', below, for the starting position of the carriage.

The knitting screen for Brother knitters is in the FOLLOW section, the knitting screen for Silver Reed knitters is in the REED section. Brother knitters, you will need to program your machine to knit pattern No 901 before starting as you will not in fact be knitting directly from the computer but from your machine's memory, the computer will

merely be recording passes of the carriage and advancing the pattern. Silver Reed knitters make sure the machine is connected, switched on and that the inspection light is on. You now need to retrieve the pattern to knit. Brother knitters go to Get Motif, Silver Reed knitters go to File — Open Motif. Click on the one you want and click Open. You will then be offered the original motif which you don't want so click on NO and keep clicking NO until you are offered the jacquard pattern. Say YES to that. Brother knitters will now be taken to the knit screen. Silver Reed knitters will need to go to Knit and click on that. Switch the inspection light off and click on Knit Pattern.

THE FOLLOW SCREEN

The screen is slightly different for

Brother and Silver Reed.

Brother: There are no colour changing instructions so you will need the information about colour sequence which you jotted down in the STITCH section. The row number display refers to completed rows so the number will not change until you have made three passes of the carriage for three-colour jacquard for instance. Nor is there any information about the starting position of the carriage so you need to know which sort of jacquard you are knitting.

Silver Reed: Colour changing instructions are given in the third window from the left. The number of the colour currently knitting is shown. You will still need the colour changing information from the STITCH section so that you know which colour is referred to by each number. You are also shown Rows (finished rows) and Passes which unfortunately does not refer to the total number of passes but shows the passes in a jacquard sequence, three passes for three colour jacquard, four for four colour. As with the Brother screen there is no information about carriage position.

TO KNIT M/C JACQUARD

Brother: Carriage at left. Set carriage to Read Card and knit one row to select, knitted left to right, using colour 1, then set carriage to slip and knit 1 row colour 1, 2 rows colour 2, 2 rows colour 3 and so on.

Silver Reed: Carriage at right. Set

carriage to slip and start with one row, knitted right to left, using colour 1, then, 2 rows colour 2, 2 rows colour 3 and so on.

TO KNIT SLIP STITCH

Brother: Carriage at right. Set carriage to Read Card and knit one row to select, knitted right to left, using colour 1, then set carriage to slip and knit 2 rows colour 1, 2 rows colour 2, 2 rows colour 3 and so on.

Silver Reed: Carriage at left. Set carriage to slip and start with 2 rows, begun at the left, with colour 1, 2 rows colour 2, 2 rows colour 3 and so on.

One last word of warning: if you try some of the procedures described above, such as downloading or knit from screen, without your machine connected and switched on the program may crash. That sounds more dramatic than it actually is and in practice it usually means that the program is 'frozen' and won't respond to any commands. The only way out of the situation is to re-boot (Ctrl — Alt — Del) which means you will lose any work that you hadn't saved before the problem arose.

This is the last of my articles on jacquard — I do hope you have found them of some help. Next month, I start a two-part article called Start to Finish on Hems and Edgings for single bed machines.

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SIZES

To suit bust 81[86:92:96:102]cm.
Finished measurement 92[98:104:
108:114] cm.
Length 40.5[43:45:46.5:48]cm.
Sleeve seam 37[38:39:40:41]cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Brockwell 4 ply Mercerised cotton.
1 x 500g cone in MC.
1 x 200g cone in each of A and B.
7 buttons.

MAIN TENSION

31 sts and 42 rows to 10cm measured
over st st (tension dial approx 7).
Tension must be matched exactly before
starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

PUNCHCARD/MYLAR SHEET
PATTERN

Punch card or mark mylar sheet before
starting to knit.

KNITTING NOTES

This short jacket is knitted mainly in
stocking stitch but the borders are in lad-
dered jacquard (sometimes known as
'floatless Fair Isle'). I have used fin-
ished row numbers throughout. These
may not always tally up with the row
counter because, in the jacquard sec-
tions, you are knitting 3 passes of the
carriage for each finished row. The
shaping instructions also refer to fin-
ished rows and not passes of the car-
riage. So 'Inc 1 st every 10 rows' will
be 30 RC rows in the jacquard sec-
tions.

The border runs along the bottom of the
back and front and up the centre fronts.
I have given instructions for knitting
these borders below. After reading these
instructions you may feel put off by the
work involved in making the front ver-
tical border (it's not difficult — honest!)
so you can if you wish just work the hor-
izontal border and continue in stock-
ing stitch for the front as for the back.

TO KNIT BACK BORDER PATTERN

Bring up every 6th ribber needle and
transfer a heel from a MB stitch oppo-
site on to the empty needles Set punch-

Lady's Short Jacket
with three-colour jacquard trim

Illustrated on page 57

MACHINES: These instructions are written for standard gauge
punchcard or electronic machines with ribber

YARN: Brockwell 4 ply Mercerised Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Blue Shade 619 (MC), Greenstone Shade 481 (A)
and Cream Shade 608 (B)

STOCKISTS: This yarn is available via mail order from Brockwell
Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge,
W. Yorks HX6 3LZ



card to first row and lock. Set main car-
riage to MT and ribber carriage to 2
numbers less. K1 row to select/mem-
orise. CAR. Set main carriage to slip,
leaveribber carriage knitting every row;
release card and K1 row. Change to
colour A and K2 rows, change to colour
B and K2 rows, change to MC and K2
rows. Continue this sequence of 2 rows
each colour, until one repeat of the
design has been knitted, finishing with
1 row MC. (72 RC rows, 24 finished
rows). Transfer ribber sts to MB and con-
tinue in st st using MC.

TO KNIT FRONT BORDER PATTERN

The front vertical border runs up par-
allel to the centre front, 4 sts in from the
edge. This means punchcard knitters
must place the front on the needle bed,
so that the centre front edge is 4 sts out-
side one of the pattern repeat marks on
the needle strip. Electronic knitters can
of course, place a single motif wherever
they like on the bed. The front hori-
zontal border is worked as for back
border until you have completed 1
repeat. Then transfer to the MB all the
ribber sts except those behind the first
repeat nearest the centre front. Set your
machine to knit single motif, choosing
the repeat nearest the centre front. The
needles outside the patterning area will
not knit unless you bring them forward
to HP so you need to do this, with the
needles on both sides of the single
motif, every time you are knitting MC
so that the stocking stitch section gets
knitted. When you get to the neck shap-
ing, dec the ribber stitches by transferring
them to the MB as you cast off or dec
the relevant sts. When you have de-
creased beyond the border you can
finish off the last bit of shoulder shap-
ing in stocking stitch.

BACK

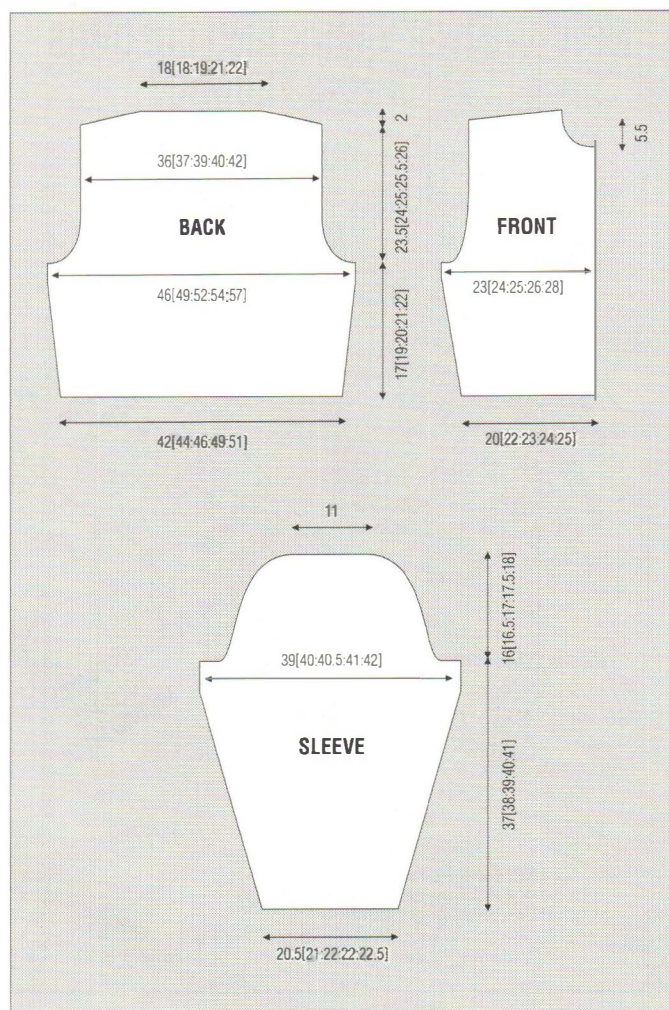
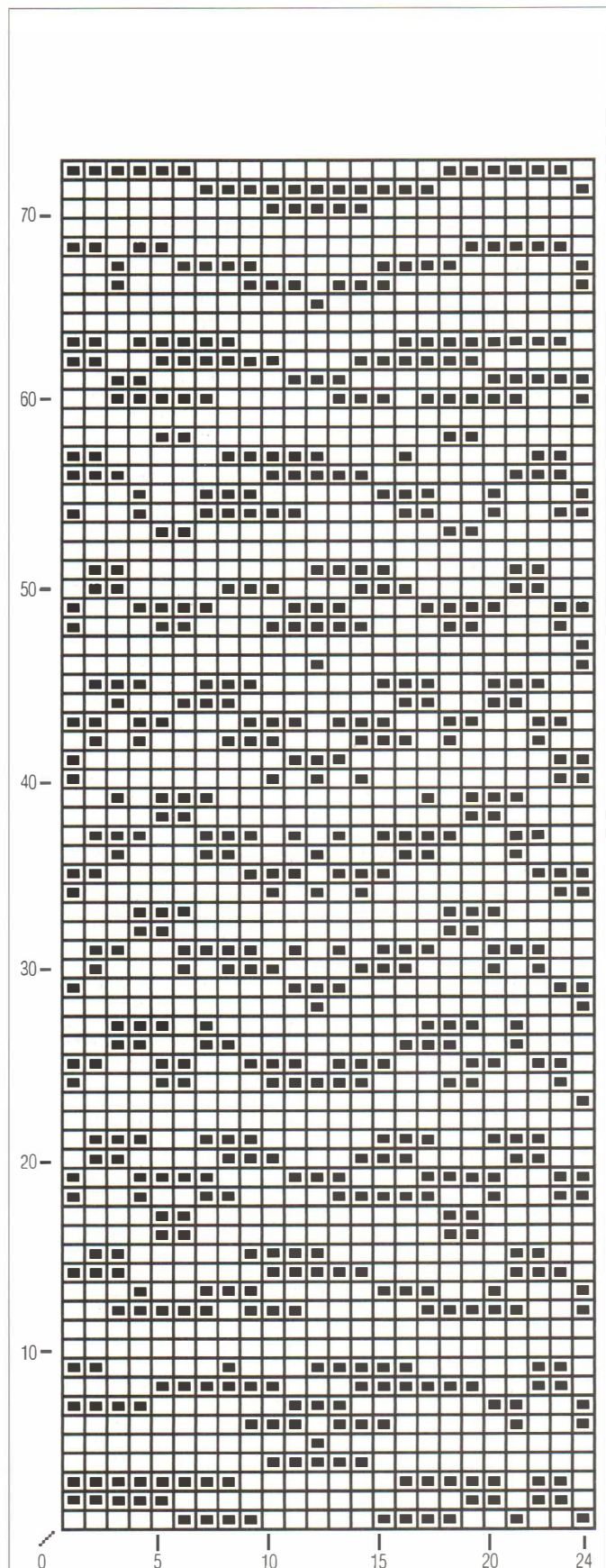
Push 130[138:144:152:158]Ns on MB
and corresponding Ns on RB to WP.
Arrange Ns for full needle rib. *Begin CAL.
Using MC and T1 on each carr K the first
zig-zag row. Put comb and weights in.
Using MT-2/MT-2, K2 tubular rows.
RC 000. Using the same tensions, con-
tinue knitting tubular rows to RC 20.
Transfer all stitches to MB. Bring all
Ns fully out to HP. Make sure all RB Ns
are in NWP. Using main carr tension
MT+1, K 1 row. DO NOT TAKE THE
WEIGHTS OFF.

Using MT, continue knitting st st for 2
rows. (It is quite possible to knit st st
on MB only with the ribber up and the
ribber carr connected provided you
leave the weights on)*. Begin the border
pattern as given above and shape by inc

1 st at each side, every 10 (finished) rows,
7[7:8:8:9] times in total. 144[152:160:
168:176] sts. Knit a total of 73[79:83:
87:93] finished rows from end of hem

SHAPE ARMHOLES

Cast off 7[8:8:9:9] sts at beg of next 2
rows. Dec 1 st at each end of next
5[5:6:7:7] rows, K1 row. Dec 1 st at



CARL BOYD

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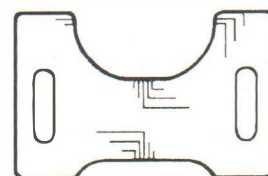
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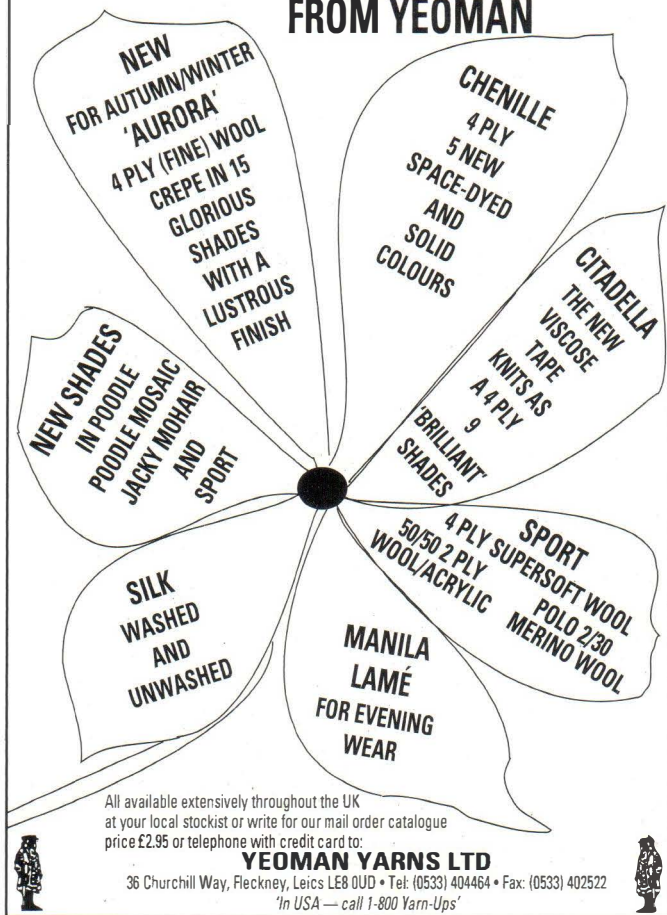
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each end of next and every foll alt row, 4[5:6:6:7] times in all. 112[116:120:124:130] sts. K a total of 165[173:181:187:195] finished rows from end of hem.

SHAPE SHOULDERS

Cast off 7 sts at beg of next 6 rows. Cast off 7[9:9:9:10] sts at beg of next 2 rows. WK.

FRONT

Push 63[67:70:74:77] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for full needle rib and work as given for back from * to *.

Begin the border front pattern as given above. *At the same time* shape by inc 1 st at side edge, every 10 (finished) rows, 7[7:8:8:9] times in all. 70[74:78:82:86] sts. K a total of 73[79:83:87:93] finished rows from end of hem.

SHAPE ARMHOLE

K1 row if necessary to bring carr to side edge. Cast off 7[8:8:9:9] sts at beg of next row, K1 row. Dec 1 st at armhole edge on next 5[5:6:7:7] rows, K1 row. Dec 1 st at armhole edge on next and every foll alt row 4[5:6:6:7] times in all. 54[56:58:60:63] sts. K a total of 135[141:147:153:159] finished rows from end of hem.

SHAPE NECK

K1 row if necessary to bring carriage to neck edge. Cast off 8[8:10:10:11] sts at beg of next row. Dec 1 st at neck edge on next 9[9:9:10:11] rows, K1 row. Dec 1 st at neck edge on next and every foll alt row 9[9:9:10:10] times in all. K a total of 165[173:181:187:195] finished rows from end of hem.

SHAPE SHOULDER

K1 row if necessary to bring carriage to side edge. Cast off 7 sts at beg of next row and next 2 alt rows. Cast off rem 7[9:9:9:10] sts.

Work another front reversing all shapings.

SLEEVES

Push 64[66:68:68:70] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for full needle rib. Work as given for back from * to *. Begin back border pattern. *At the same time* inc 1 st at each side every 5th row 29[25:21:23:18] times in all, K5 rows. Inc 1 st at each side on next and every foll 6th row 0[4:8:7:12] times in all. 122[124:126:128:130] sts. K a total of 157[161:165:169:173] finished rows from end of hem.

SHAPE TOP

Cast off 7[8:8:9:9] sts at beg of next 2 rows. Dec 1 st at each side of next and every foll alt row 20[15:17:14:12] times

in all, K2 rows. Dec 1 st at each side on next and every foll 3rd row 3[7:6:9:11] times in all. K1 row. Dec 1 st at each side on next and every foll alt row 3[2:2:1:0] times in all. Dec 1 st at each side of next 11[13:13:14:16] rows. Cast off rem 34 sts.

BUTTON BAND

Push 92[96:100:104:108] Ns to WP. With right side facing, pick up right front centre edge and hang evenly on to Ns. Using MC and MT, K 1 row. Using MT-2, K10 rows. Using loosest tension, K1 row. Using MT-2, K10 rows. Using MT, K1 row. WK.

Sew band down by folding to front and backstitching through open loops of sts held on WY.

BUTTONHOLE BAND

Push 92[96:100:104:108] Ns to WP. With right side facing, pick up right front centre edge and hang evenly on to Ns. Using MC and MT, K1 row. Using MT-2, K4 rows. Using WY, mark 6 evenly spaced buttonholes by knitting back 3 sts by hand for each buttonhole. K6 rows. Using loosest tension, K1 row. Using MT-2, K6 rows. Mark buttonholes as before. Using MT-2, K4 rows. Using MT, K1 row. WK.

Sew band down by folding to front and backstitching through open loops of sts held on WY.

NECK BAND

Join shoulder seams. Push 80[84:88:92:96] Ns to WP. With right side facing, pick up top bands and neck edge and hang evenly on to Ns. Using MC and MT, K1 row. Using MT-2, K4 rows. Using WY, mark 1 buttonhole above buttonhole band by knitting back 3 sts by hand using WY. K6 rows. Using loosest tension, K1 row. Using MT-2, K6 rows. Mark buttonhole as before. Using MT-2, K4 rows. Using MT, K1 row. WK.

Sew band down by folding to front and backstitching through open loops of sts held on WY.

TO MAKE UP

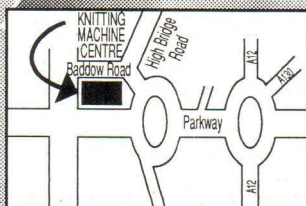
Block and steam press pieces to correct measurements. Sew in yarn ends. Over-sew across the open ends of button, buttonhole and neckband. Make buttonholes by carefully removing WY and backstitching through open loops back and front. Set in sleeves, easing the sleeve head at the top to fit. Join side and sleeve seams. Sew on buttons to correspond with buttonholes.

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WENDY DAMON

Val Slater has more exciting news about the latest and most interesting books, discs and pattern designs around

BOOKS, BYTES & STITCHES

RETURN OF THE 'LITTLE RASCALS'

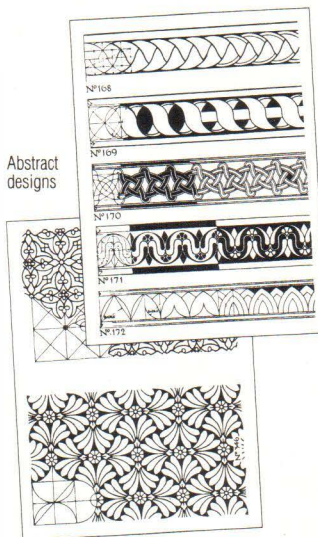
The popular 'Little Rascals' are back in Pattern Book 5. This is a set of drop shoulder sweaters and cardigans all worked in Bramwell yarns, sized to fit from 20 — 50 inch chest. Patterns are simply written in a ladder style and are worked in stocking stitch, allowing plenty of room to include the fun motifs and borders which are a great feature of the 'rascals' books.

This time Belinda Nelson has turned her attention to Caveman Families — with good likenesses of Barney and the rest of the Flintstone family and pets. There is a set of 'Friendly Folk' — cartoon figures some of which are a little difficult to describe. Amongst the 'describable' there is a friendly hedgehog, a fawn's head and a cartoon bunny, a duck and a Tom and Gerry style picture. 'Rocket Rangers' includes a variety of rockets and personnel, some of whom bear a resemblance to the 'International Rescue' team. 'Game Zone' motifs include some Mario style characters with their friends and foes; 'Wonderland' has taken inspirations from the animated dishes of 'Beauty and the Beast' and there is also a 'Helpful Hero' (don't recognize him, but then, I don't have time to watch all the cartoons!). The majority of the stitch patterns are suitable for 24 stitch punchcard machines, only four are too large and these could be worked using intarsia if you do not have an electronic.

If you do have an electronic and small friends to knit for, then you might be pleased to note that all the stitch patterns are also available in a variety of formats on disc. Formats available are for use with Brother FB100 disc drive; DesignaKnit; System 90; Creation Six and The Bit Knitter. Discs cost £5.25 each and are available from MK Publications, 55-57 Hamlet Court Road, Westcliff On Sea, Essex SSO 7EY Tel. 0702 348878. PE1 cards are also available for Silver Reed knitters, contact MK publishing for further details. *Machineknits for Little Rascals Book 5*, by Belinda Nelson should be available at your local machine knitting stockist. If you have any difficulties in obtaining it, contact MK Publications at the above address.

DESIGN INSPIRATIONS AND KNOW HOW

A new book from Dover called *Abstract Design and How to Create It* by Amori Fenn, can provide insight and inspiration for anyone who enjoys designing their own stitch patterns. It starts with an extremely reassuring comment that nothing is new. So if you're a designing



novice, you don't feel you need to be shut up with a blank sheet of paper and wonder why inspiration won't come! Amori reassuringly describes all sorts of drawing aids that can be 'legitimately' employed in the name of creativity — you definitely do not need to be a brilliant freehand artist. Simple technical methods are described and illustrated, turning corners, working with triangles and hexagons, border treatments, how to make regular patterns look flowing. The portrayal of delightful textiles with their various base lines are particularly interesting. You can use the ideas and patterns in this book on several levels. The explanations and illustrations could train you to look at all sorts of decorations with a new eye, enabling you to see the underlying regular bases and to develop your own ideas. Alternatively, you could use the illustrations as a basis for developing designs — even scanning them into a computer and developing them there if you have the facility. Priced at a modest £6.95, this soft bound book could prove to provide many hours of creativity in all sorts of ways. You should find it in your local bookshop, but in case of difficulty, contact Emma Dawson, PR, Dover Publications, Constable and Company Ltd, 3 The Lanchesters, 162 Fulham Road, London W6 9ER Tel. 081 741 3663.

MORE CELTIC DESIGNS

Another new book from Dover *159 Celtic Designs* by Amy Lusebrink contains designs ranging from vertical and horizontal borders to animal motifs. All are black and white and very clear — a good basis to develop all sorts of textile patterns from. With the popularity of a Celtic feel in Fair Isle patterns, this is a useful source of new ideas. Priced at £3.95 and available from your local book shop — in case of difficulty,

contact Constable and Company (the English distributors) as above.

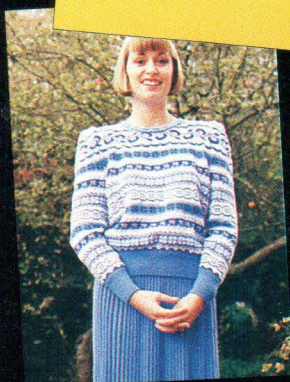
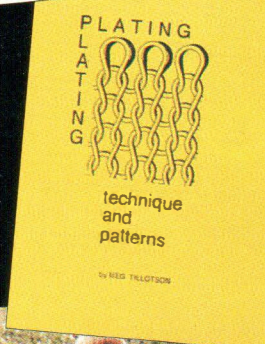
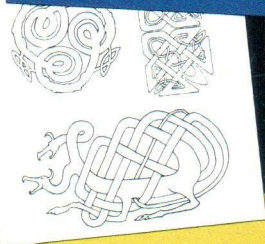
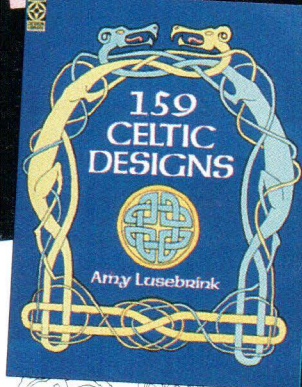
TEACHING VIDEOS

Much of the overlocking work done for the supplement this month was made a lot easier by the viewing of several new videos on the subject. Two are especially useful for novice overlocker users (although everyone who worked on the supplement learnt something from them!). *Sewing with Sergers Basics* (sergers being American for overlockers) introduces the overlocker and explains how and why it works. The pictures are really clear and close up and are a great aid to understanding the workings of your machine. The terror is taken out of subjects like threading up, adjusting and balancing tensions and you'll be amazed at how much confidence this video can help you to acquire! *Sewing seams, curves, plackets and practising techniques* is covered in such a straightforward manner, that you'll be tempted to watch with the overlocker out, so you can try techniques and watch simultaneously.

Sewing with Sergers Advanced is the sequel video and continues with working collars, making French binding for a neckline or spaghetti straps and loops for evening wear or neat fastenings. Problems and adjustments required are discussed in the situations where they might arise and how things look when they go wrong are clearly shown, together with the remedies and correct look for the various stitches discussed. Both videos are produced by the Palmer Pletsch studio and are being distributed by F. W. Bramwell. Priced at around £16.95 they are good value as each covers a tremendous range of topics at a very palatable pace. They should be available at your local Bramwell stockist — but if you have any difficulty in obtaining them, contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

NEW SUIT PATTERN

The latest design from Beverley Ward is a suit design called 'Spode'. Worked in 4 ply Acrylic and Silky yarn, the suit pattern is suitable for any 24 stitch punchcard machine with ribber. As Beverley is part of the In-Ex team, you can be sure that excellent finishing instructions are given for both garments — of course, the pleated skirt hangs beautifully, due, no doubt, to a little help from In-Ex's steaming kits. The design for the multi-coloured top is available on disc in DesignaKnit and Brother PPD disc drive formats. For further information, contact Beverley Ward,



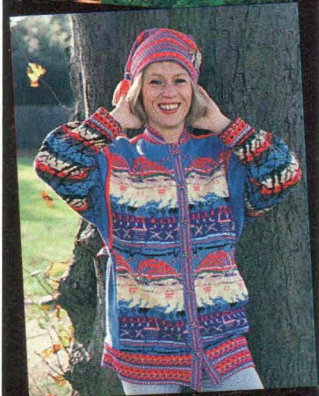
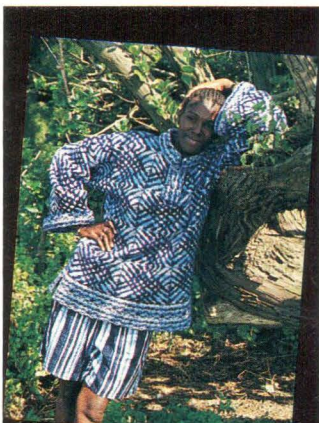
Spode by Beverley Ward

PLATING TECHNIQUES

Plating has been around for quite a while and can be an extremely useful and decorative, if under used, technique. A new book from Meg Tillotson called *Plating Technique and Patterns* might help you make more of this facility.

Meg starts off by clearly explaining and illustrating the plating feeders and yarn placement in a variety of them, before going on to exploit the use of plating in a range of patterns. Amongst the designs is a two piece suit; a tweedy edge to edge jacket, Chanel style with a contrast edging; a lightweight suit in Hobby and Silky with a cord trimmed sleeve; a short curve fronted jacket with ribbon and appliqué decoration; a tuck stitch summer suit and unisex ribber casual sweaters.

If you like to ensure you make good use of all the facilities your machine has to offer, or would just like to put plating to practical and decorative uses, then you'll enjoy this book. It costs £6.00 inc p&p and is available direct from Meg Tillotson, 6 Court Close, Horfield, Bristol BS7 0XH.



Brookville Designs
Top: from Sub Sahara
Bottom: from North and South

PASSAP TECHNIQUES

A new book from Kathleen Kinder — *Passap System: Knitting and Pattern Techniques Vol. 2* has been written for Duomatics with Deco and E6000 machines in mind. Kathleen commences with a section about knitting for babies and children, with a useful table of measurements. Pleating and



ribbing with special references to skirt making are thoroughly covered, with listings of pleat classifications and what they mean; swatch measuring and making up techniques.

The stitch patterning systems of Deco and E6000 are discussed and a wide variety of stitch patterns and the techniques which both machines can use to knit them is very fully explored, with lots of examples. Stitch patterns and techniques range from release laces to carpet stitch; from blister fabrics to mosaic patterns. Lots of double jacquard fabrics are explored and several three and four coloured jacquard motifs are given for the Deco. The relationship between the two machines becomes clearer as you compare the methods used to knit similar fabrics — so this could be an extremely useful book for a Deco knitter who has or who is thinking of working on an E6000 machine.

As with all Kathleen's books, there is a great deal of information here (although not necessarily positioned where you might expect it!). The illustrations are mainly black and white, but actual fabrics are clearly photographed and charts, needle arrangements and pattern graphs are also well illustrated. Not a bedtime reading book, but for the knitter who wants to understand her machine and the variety of patterns it is capable of (and be able to design them herself) it will be a very useful addition to any reference collection.

The book costs £8.95 and is available plus £1.00 p&p direct from Kathleen Kinder, Valley View, Station Road, Giggleswick, Settle, North Yorks BD24 0AB (Tel. 0729 822444).

NEW DESIGN TEAM

Brookville Design is a name you might watch out for if their first collection of pattern designs is anything to go by. We illustrate two designs. 'Sub Sahara' is a collection of 24 stitch patterns, inspired by a range of fabrics collected in Africa. 'North and South' is a set of four flamboyant outfits for men and women, which use cut and sew as well as more traditional techniques.

The Brookville Design team consists of Charles and Dominique Nightingale. Dominique is a French garment designer with a love of style, whilst Charles is a computer artist/mathematician with a great interest in colour and image processing. Their combination of skills has produced some exciting designs, with a promise of more to come.

For further details about their patterns, send an SAE to Brookville Design, Brookville, 39 Quilter Road, Felixstowe, Suffolk IP11 7JL.

PATCHES, POCKETS AND PATTERNS

This is the lively title of the service that Sylvie Howse offers anyone looking for something fun and unusual either to knit themselves, or simply to sew on to a garment!

Sylvie offers single motif designs which range from a pouting panda to a dreadful dinosaur or beautiful bowl of fruit! Patterns are designed for 24

stitch punchcard machines and there is a range of ready-made ones featuring animals (from geese to elephants) and vehicles. The motifs can be used singly or in twos and designs include charts and instructions for use. For knitters in a hurry, the pack includes small quantities of appropriate yarn and whatever else is required to personalise the designs, such as buttons etc. If you are in a greater hurry, then Sylvie will make the patches or pockets for you!

Ready-made designs are £1.30 — £1.80 each inc p&p. Patches and pockets with ready-made designs are £4.80 inc p&p. Sylvie will also make designs for any particular theme or topic you need — as a design these cost from £5.00 depending on complexity. Patches or pockets made to special requirements cost from £8.00 depending on complexity. For further details and list of available designs, send a 22 x 11cm SAE to S. Howse, 11 Compton Drive, Maidenhead, Berks SL6 5JS.

DECORATIVE AMERICANA AND PENNSYLVANIA DUTCH DESIGNS

If the Stitch Pattern Library themes interested you this month, then Dover have a range of design books from which further inspirations might be forthcoming. What about co-ordinating your cushion covers with a painted stencil border in the sitting room, or knitting place mats which echo a stencilled

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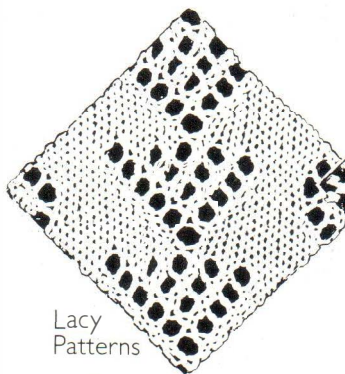
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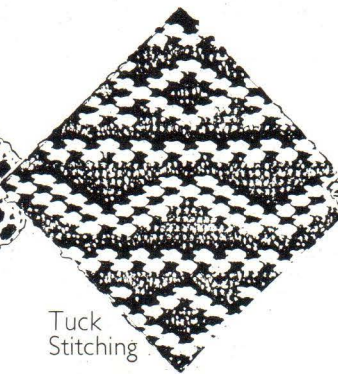
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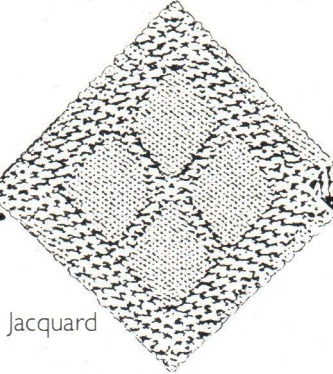
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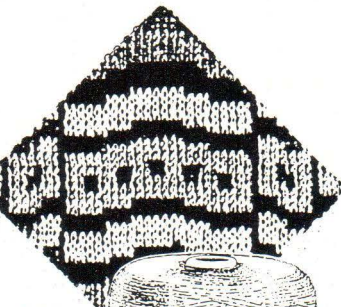
Lacy
Patterns



Tuck
Stitching



Jacquard



Fairisle

Sirocco is the 80% Acrylic, 20% Wool yarn from Forsell.

Because it knits like a 3-ply, Sirocco is ideal for lacy patterns, tuck stitching, jacquard and Fairisle. It also makes Sirocco a good choice where colour changes are necessary. And it makes Sirocco a very economical yarn because it goes further.

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machine washable and is available in an attractive range of colours. It is particularly well suited for use on Duomatic and other double-bed machines.

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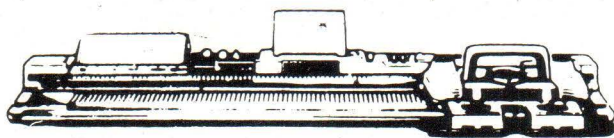
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SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 100[103:110:
110:118]cm.
Length 68cm.
Sleeve seam 57cm.

Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Forsell 2 ply Cotton.
2 x 250g cones in MC.
1 x 250g cone in each of A and B.

MAIN TENSION

33 sts and 36 rows to 10cm measured
over patt, using 2 strands cotton together
throughout (tension dial approx 6).
Tension must be matched exactly before
starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

Main patt worked in Fair Isle using MC
in feeder 1/A throughout and changing
cols in feeder 2/B thus:

Using B, K8 rows. Using A, K8 rows.
Rep these 16 rows throughout.
Lace edging worked manually — as
directed in Diagram 1.

Note: Hem is turned several times to give
garter ridge effect.

SPECIAL NOTE

Use 2 ends of cotton throughout. Wind
off several balls of A and B before start-
ing to knit. Feed 1 end from ball (or
cone for MC) and 1 end from cone,
through tension mast, treating as the one
yarn throughout.

Useful accessories for this garment:
Garter bar; Single bed colour changer;
Multi-transfer tool.

BACK LACE HEM

Push 164[170:182:182:194] Ns to WP.
CAR. Using A, work a latch tool cast on
(or cast on by hand).

RC000. Using MT-1, K6 rows. WK and
turn fabric round, rehang on to same
Ns. Using B, K2 rows. Start and work
lace transfer patt from Diagram 1,

Lady's Fair Isle Tunic

with striped lace edging

Illustrated on page 66

MACHINES: These instructions are written for standard gauge
punchcard machines with ribber

YARN: Forsell 2 ply Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Calico (MC), Harebell (A) and Winter (B)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write
to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG



changing cols thus:
K2 rows MC, K4 rows B, K2 rows MC,
K6 rows B. Lace patt complete. Turn work
as before. K2 rows B, K2 rows A, K1 row
B**. Turn work as before. Insert punch-
card and lock on first row. Set carr to
select/memorise for patt and K1 row.

MAIN BODY

RC000. Release punchcard and set carr
for Fair Isle. Using MT, work in Fair

Isle patt (see patt note) throughout. K
until RC shows 136.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows.
144[150:162:162:174] sts. K until RC
shows 86.

SHAPE NECK

Note patt row and position in stripe
sequence. Set carr for HP and push 64
Ns at centre and all Ns at L to HP. Cont

over rem 40[43:49:49:55] sts for R side.
Always taking the yarn around the first
inside N in HP, K1 row. *Push 1 N at neck
edge and 11[12:14:14:15] Ns at shoul-
der edge to HP on next row, K1 row*.
Rep from * to * 3 times in all. Push 1 N
at neck edge to HP and push 40[43:49:
49:55] Ns at shoulder edge to UWP. Set
carr for stst and using MC, K1 row. WK.
CAR. Manually return 56[59:65:65:71]
Ns at left to WP, using latch tool to
ensure stitches are put back into N
hooks. Reset punchcard to noted row.
Leave carr set for HP and also set to
select/memorise for patt without K
(part/slip empty) and take to L. Release
card and set carr for Fair Isle. Keeping
patt correct from noted position, work
L side to correspond with R.
Set carr so HP Ns will K and using MC
and MT, K1 row. WK over rem 72 sts.

FRONT

Work as given for back until RC shows
72 after armhole shaping.

SHAPE NECK

Note patt row and position in stripe
sequence. Set carr for HP and push 40
Ns at centre and all Ns to L to HP. Cont
over rem 52[55:61:61:67] stat R for first
side. Always taking the yarn around the
first inside N in HP, push 3 Ns at neck
edge to HP on next and foll alt row, K1
row. Push 2 sts at neck edge to HP on
next and foll alt row, K1 row. Push 1 N
at neck edge to HP on next and every
foll alt row 6 times in all, *at the same
time* when RC shows 87.

SHAPE SHOULDER

Push 11[12:14:14:15] sts at shoulder
edge to HP on next and every foll alt row
3 times in all, K1 row. Push
36[39:45:45:51] Ns at shoulder edge
to UWP. Set carr for st st and using
MC and MT, K1 row. WK.

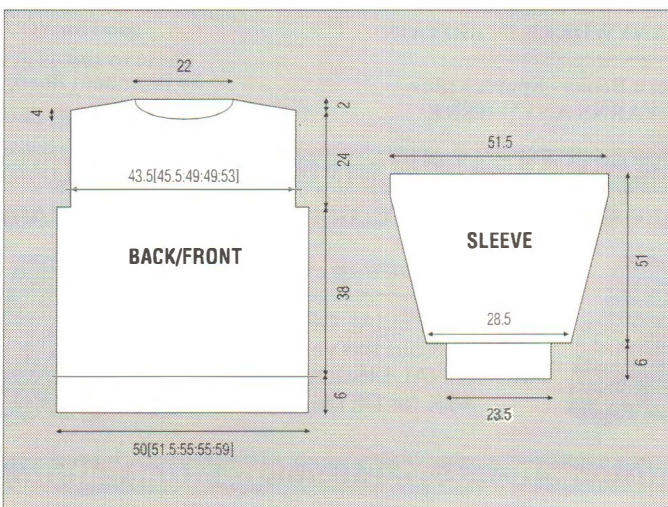
Set punchcard to noted row and lock.
Manually return 52[55:61:61:67] Ns at
L edge to WP (as given for back). Set
carr to select/memorise for patt without
K and take to left. Release card and set
carr for Fair Isle. Reset RC at 72 and keep-
ing patt correct from noted position,
work L side to correspond with R.

Set carr so HP Ns will K and using MC
and MT, K1 row. WK over rem 72 sts.

NECKBAND

Join right shoulder seam.

Push 155 Ns to WP. With right side
facing, pick up back and front neck
edge and hang evenly along the row.
Using A and MT-1, K2 rows. Push RB
to WP and transfer sts for 1x1 rib. Drop
RB, insert comb. Return RB to WP and
weight evenly. Using T1/1, K10 rows.



Lady's Racked Tuck Rib Cardigan

Illustrated on page 65

MACHINES: These instructions are written for standard gauge machines with ribber

YARN: Bramwell Savannah

FIBRE CONTENT: 100% Cotton

COLOUR: We used Mink (MC)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

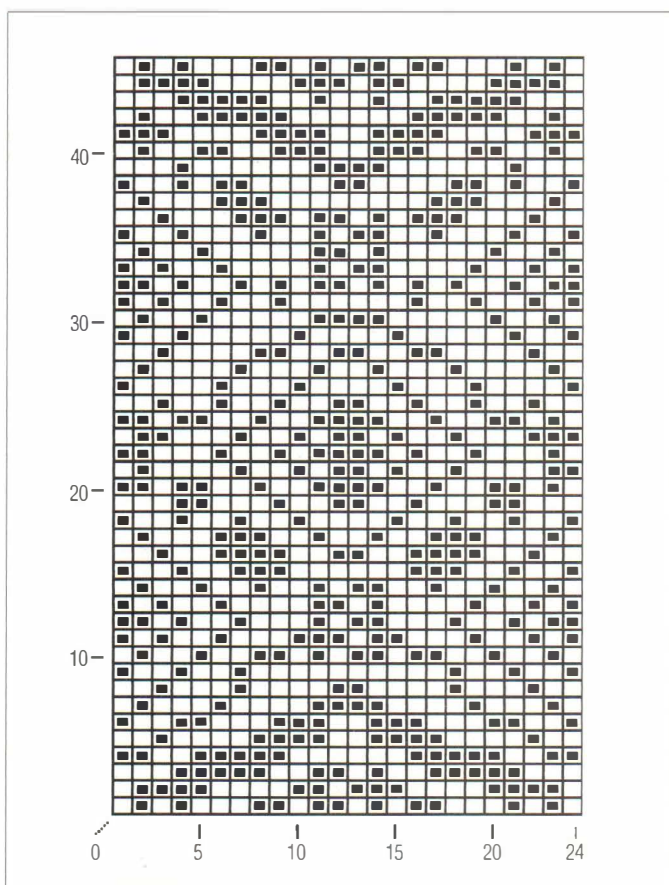
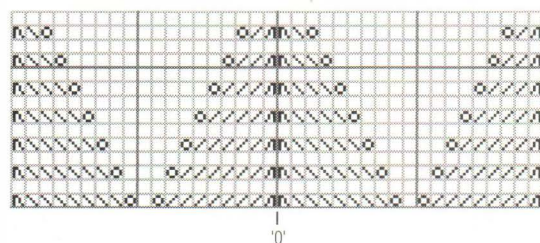


DIAGRAM 1 — LACE TRANSFER



- = 1 st and 1 row
- = empty N
- = st transferred to R or L
- = st transferred to R or L on to N already holding a st

Using T2/2, K1 row. Using T1/1, K10 rows. Transfer sts to MB. Using MT-1, K4 rows and WK.

SLEEVES

Push 94 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Insert punch-card and lock on first row. Using MC and B, set car to select/memorise for patt and K1 row.

RC000. Release card and set carr for Fair Isle. Start and work in patt (see patt note) throughout. K3 rows. Inc 1 st at each end of next and every foll 4th row 30 times in all. 154 sts. K4 rows. Inc 1 st at each end of next and every foll 6th row 8 times in all. 170 sts. K until RC shows 184 and either WK (to join sleeve to body on machine) or cast off (to sew sleeve on to body).

CUFFS

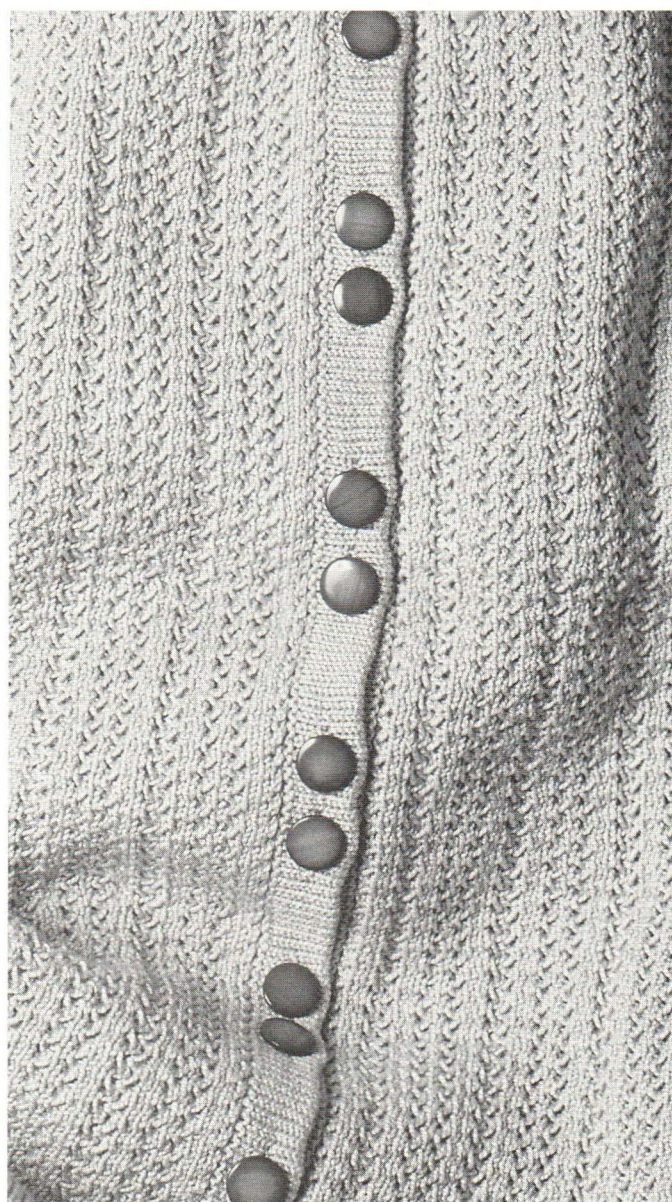
Push 78 Ns to WP. Work as given for back hem to **. With wrong side facing, pick up sts from below WY at bottom sleeve edge and hang on to Ns, dec 16 sts evenly along the row. Using MT-1, K1 row. Using T10, K1 row and cast off loosely.

TO MAKE UP

Wash and dry garment pieces. Block and steam press to correct measurements, pinning and steaming bottom lace edgings into points. Join rem shoulder seam. Join neckband seam.

Turn band in half on to right side and finish by backstitching through last row worked in A.

Set in sleeves (join on machine if WK off, or by mattress stitch if cast off). Join side and sleeve seams.



SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 106[109:116:121:127]cm.
Length 63cm.
Sleeve seam 53cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Savannah Cotton
2 x 500g cones in MC.
14 buttons.

MAIN TENSION

30 sts and 62 rows to 10cm measured over patt after washing, drying and steaming and counting Ns on MB only

(tension dial approx 3/3 = MT).
Tension must be matched exactly before
starting garment.

ABBREVIATIONS

See page 7.

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

PATTERN NOTE

Arrange Ns as shown in Diagram 1.
MB set to K in both directions, RB set
to K from R to L and tuck from L to R.
Pitch H5, K2 rows. Pitch H6, K2 rows.
These 4 rows are rep throughout.

SPECIAL NOTE

Ns on MB only counted throughout.
Inc, dec or cast off RB sts to suit.

BACK

With RB in position set machine for
FNR. Push 156[164:174:182:192] Ns
on MB and corresponding Ns on RB to
WP. Arrange Ns for FNR. Slide lever II.
CAR. Using MC, cast on and K3 tubu-
lar rows. Using T1/1, K30 rows. Slide
lever I.

RC000. Transfer sts for patt as shown
in Diagram 1. Start and work in patt
(see patt note) throughout**. K until
RC shows 192. Place a marker at each
edge for armholes.

RC000. K until RC shows 136.

SHAPE NECK

On centre 58 sts only, K tucked loops
through on RB, then transfer these sts to
MB. Using a separate length of MC, cast
off centre 58 sts behind sinker posts.
Release loops from sinkers. Thread up the
second cone of MC. K25 rows, dec 1 st
at neck edge on every 6th row 4 times in
all — changing yarn in centre of back neck
on every row, thus knitting right and left
sides simultaneously with different cones

of yarn. When shaping complete RC 159.
CAL. Cancel tuck on RB and K1 row.
Transfer all sts to MB and cast off
45[49:54:58:63] sts at each shoulder.

RIGHT FRONT

With RB in position set machine for
FNR. Push 87[91:96:100:105] Ns on
MB and corresponding Ns on RB to
WP — commencing on N 51[55:60:64:69]
to R of centre 'O' and counting to L. Work
as given for back until RC shows 68 after
armhole marker* (required at R edge only).

SHAPE NECK

Cast off 32 sts at L edge using a sepa-
rate length of yarn (after knitting through
tucked loops and transferring sts to MB).
Dec 1 st at neck edge on next and
every foll 9th row 10 times in all.
45[49:54:58:63] sts. RC159. Cancel
tuck on RB and K1 row. Transfer sts to
MB and cast off.

LEFT FRONT

With RB in position set machine for
FNR. Push 65[59:74:78:83] Ns on MB
and corresponding Ns on RB to WP
— commencing on N 33[37:42:46:51]
to L of centre 'O' and counting to R.
Work as given for right front to * (marker
required at L edge only).

SHAPE NECK

Cast off 10 sts at R (as for left front),
K1 row. Dec 1 st at neck edge on next
and every foll 9th row 10 times in all.
45[49:54:58:63] sts. K to RC 159.
Complete as given for R front.

SLEEVES

With RB in position set machine for FNR.

Push 60 Ns on MB and corresponding
Ns on RB to WP. Work as given for back
to **. K until RC shows 6. Inc 1 st at each
end of next and every foll 6th row 46 times
in all. 152 sts. K until RC shows 289.
Cancel tuck on RB. K1 row. Transfer sts
to MB and either WK (to join sleeves to
armholes on machine) or cast off loosely
(to sew sleeves to armhole edge).

BACK AND SIDE FRONT NECK BANDS

Join shoulder seams.

Back neck, left and right sides alike —
see measurement diagram. Work 3
bands:

Push 60 Ns to WP. Using WY and MT,
cast on and K a few rows ending CAR.
Using MC and T4, K4 rows. Using T3,
K3 rows. Using T2, K2 rows, *at the
same time* dec 1 st at each end on
second and every foll alt row 5 times
in all, using double ended transfer tool.
Using T4, K1 row. Using T2, K3 rows.
Using T3, K3 rows. Using T4, K4 rows,
at the same time after T4 fold line, inc
1 st at each end of next and every foll
alt row 5 times in all. Turn a hem by pick-
ing up sts from first row of band and
hang evenly along the row. Using T5,
K1 row. With wrong side facing, hang
back neck (or either side) evenly along
the row. Using T5, K1 row. Using T10,
K1 row and latch off.

Work 2 more bands alike — for side
of each front.

BUTTON BAND

Push 150 Ns to WP. Using WY and
MT, cast on and K a few rows ending
CAR. Using MC and T4, K10 rows.

Using T5, K1 row. Using T4, K10 rows.
Turn a hem by picking up loops of first
row of band and hang evenly along the
row. Using T5, K1 row. With wrong
side facing, pick up front edge and hang
evenly along the row. Using T5, K1
row. Using T10, K1 row and latch off.

BUTTONHOLE BAND

Work as given for button band, work-
ing buttonholes over following Ns on
5th and 16th row:
L71-68; 64-61; 48-45; 41-38; 25-22;
18-15; L2-R2; R6-9; 22-25; 29-32;
45-48; 52-55; 68-71. Complete as
given for button band.

LEFT FRONT NECKBAND

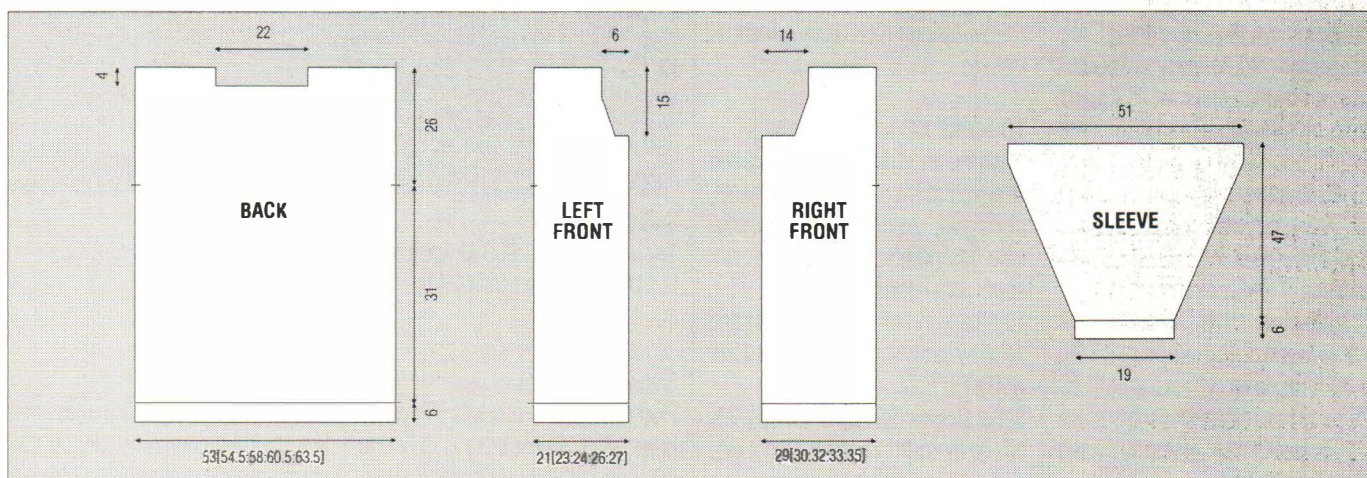
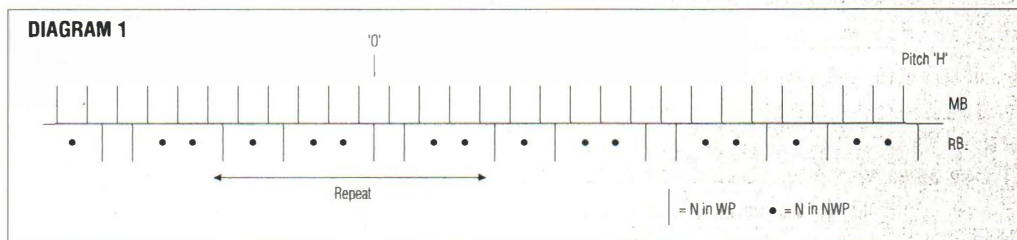
Push 20 Ns to WP. Work as given for
back and side front bands *but only work*
dec and inc at L edge. Complete as
given for side neck bands, but pick up
L front edge.

RIGHT FRONT NECKBAND

Push 40 Ns to WP. Work as given for
L front neckband, *but work* dec and inc
at R edge and adding a buttonhole on
4th and 11th row over 4 sts, com-
mencing 2 sts from L edge. Complete
as given for side neckbands, but pick
up R front edge.

TO MAKE UP

Set in sleeves (either by picking up on
to machine or by mattress stitch). Join
neckband seams. Finish off band edges.
Wash and dry garment. Block to cor-
rect measurements and steam. Join
side and sleeve seams. Sew on but-
tons to correspond with buttonholes.





CAROL McCAIG



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04

[illegible]

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